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THE DIAPASON

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UNFAMILIAR MUSIC TO SPARK CONVENTION

SEVERAL WORLD PREMIERES

Danish, Mexican, Early and Contemporary
American Compositions Included in
Programs by Various Recitalists

Many veteran convention-goers find themselves constantly on the look-out for (and sometimes hoping against hope for) something new and fresh. Feeling the thrust of the old adage "familiarity breeds contempt" they are attracted by the comparatively untried and want to be in the vanguard of at least some innovations. These organists, and they are legion, will find especial attraction in the number of unfamiliar works to be featured at the twenty-fifth biennial AGO convention which the ambitious Detroit Chapter stages the end of this month—June 27 to July 1. Some of these works to be heard are as far from *new* as the early American marches E. Power Biggs will play; others will be world premieres.

Mr. Biggs' program, entirely American and largely late eighteenth and early nineteenth century, will close with the Variations on America written in 1891 by composer Charles Ives whose symphony only a few years ago won a Pulitzer Prize more than thirty years after its date of composition. There is little tepid acceptance of the works of Ives; they have their ardent partisans and their frigid detractors.

David Craighead's recital will include the premiere of Thomas Canning's Sonata; he will also play Gardner Read's Passacaglia and Fugue in D minor.

Finn Videre will divide his Danish program between Buxtehude and Carl Nielsen, including the twentieth century composer's Commotio, Opus 58.

Marilyn Mason's program will offer world premieres of John Cook's Fanfare for organ and brass and Searle Wright's Introduction, Passacaglia and Fugue. She will also be heard in two new works she played a few months ago in the Chicago area: Bingham's Concerto for organ, brass and percussion and Kabelac's Symphony in F for organ, brass and timpani.

Julian Zuniga will play four of his own works: Reges Tharsis, Fantasia, Guadalupeana and Toccata in C will furnish delegates with examples of contemporary Mexican organ music.

Mario Salvador will include Pepping's Second Fugue on B-A-C-H, Van Hulse's Christmas Rhapsody and Sowerby's Prelude on Were You There.

The panel on acoustics and architecture moderated by Ray Berry of *The American Organist* will include an architect, Frederick Dunn of St. Louis; an acoustical consultant, Robert Newman of Bolt, Beranek and Newman; an organ builder, Joseph Whiteford, president of the Aeolian-Skinner Company; an organist, Searle Wright, and a clergyman, the Rev. Robert Snyder, chaplain of the Detroit Chapter.

Organ recitalists for the convention and for pre-convention events will be: (listed alphabetically) E. Power Biggs; David Craighead, Virgil Fox, Wilbur Held, Wilma Jensen, August Mackelberghe, Marilyn Mason, Robert Noehren, Mario Salvador, Finn Videre and Julian Zuniga. The winner of the student competition held before the convention will also play.

NOTED TEACHER MADE AN HONORARY DOCTOR



ARTHUR W. POISTER had the honorary degree doctor of music conferred on him April 19 at a doctoral convocation at Southwestern College, Winfield, Kans. The award climaxed a two-day music workshop at which the widely-known Syracuse University pedagogue taught a master class and played a program which appears on the recital page. Incidentally this was described as his last public recital

away from the Syracuse campus.

A graduate of the American Conservatory in Chicago in 1925, Dr. Poister studied extensively in Europe. He has been a faculty member at the University of Minnesota, the University of Redlands, Cal., Oberlin Conservatory and, since 1948, at Syracuse. He has had an important part in the development of an impressive list of young American organists.

RCCO PRESIDENT TO SERVE AT WA-LI-RO CHOIR SCHOOL

James Hopkirk, national president of the RCCO, is to be a member of the staff of the twenty-seventh annual choirmaster course at Wa-Li-Ro Choir School, Put-in-Bay, Ohio July 4-8. As announced in the March issue, Gerald Knight of England's Royal School of Church Music will head the faculty.

Three familiar names which have become Wa-Li-Ro fixtures are to serve again: George Maybee, Leo Sowerby and Paul Allen Beymer.

DE TAR ADDED TO FACULTY OF COLBY MUSIC SESSION

Vernon de Tar has been added to the faculty of the church music institute held Aug. 22-27 at Colby College, Waterville, Maine. The remainder of the faculty was listed in the April issue.

PRESBYTERIAN PASTOR OPENS CATHOLIC ORGAN

The Rev. Arthur Cooper, pastor of the Presbyterian Church, Conrad, Mont. was the organ recitalist at the blessing and dedication of the organ in the St. William Roman Catholic Church, Shelby, Mont. Jan. 4. The organ was built by the August Laukhoff factory, Weikersheim-on-Rhine, Germany. A full service of blessing preceded Mr. Cooper's recital.

GUILMANT SCHOOL LISTS 5-WEEK SUMMER SESSION

The five-week summer session of the Guilmant Organ School, Willard Irving Nevins, director, will open on July 5. Richard Weagly, choirmaster of the Riverside Church will conduct classes in choir-training. Bach's "Mass in B minor" will be discussed at some of the meetings and the organ work will be under the direction of Mr. Nevins.

AIR FORCE ACADEMY ORDERS TWO MÖLLERS

BOTH ORGANS ARE 3-MANUAL

Large Chapel Building to Serve
Three Faiths Is Dominating
Structure of Colorado Springs
USAF Installation

Two pipe organs are to be built by M. P. Möller, Inc., for installation in the Protestant and Catholic Chapels of the new Air Force Academy near Colorado Springs, Colo. The large chapel building will actually serve three faiths, with separate Protestant and Catholic naves and a Jewish synagogue. The chapel will have seventeen aluminum spires rising 150 feet, making it the dominating structure of the new academy. Skidmore, Owings and Merrill, Chicago architects, have called their design "A chapel of the future for an Air Force of the future".

Both of the new instruments will have three manuals—the Protestant chapel organ comprised of sixty-one stops and 4,334 individual pipes, and the Catholic chapel organ of twenty-eight stops and 1,950 individual pipes. The pipes of the great, pedal and positiv divisions will be exposed in a functional manner in keeping with the classic design of the instruments.

Möller will now have organs in the three major military academies. They have instruments in the U. S. Military Academy, West Point, N.Y., and in the U. S. Naval Academy, Annapolis, Md.

The stoptlist of the Protestant cadet chapel is as follows:

GREAT

Quintadena, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Flute, 8 ft., 61 pipes
Gedeckt, 8 ft., 61 pipes
Quintflöte, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Quinte, 2 1/2 ft., 61 pipes
Superoctave, 2 ft., 61 pipes
Waldflöte, 2 ft., 61 pipes
Mixture, 5 ranks, 305 pipes
Scharf, 3 ranks, 183 pipes
Fagott, 16 ft., 61 pipes
Trumpet, 8 ft., 61 pipes
Clarion, 4 ft., 61 pipes

SWELL

Lieblisch Gedeckt, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Chimney Flute, 8 ft., 61 pipes
Gambe, 8 ft., 61 pipes
Voix Celeste, 8 ft., 56 pipes
Flauto Dolce, 8 ft., 61 pipes
Flute Celeste, 8 ft., 56 pipes
Octave Geigen, 4 ft., 61 pipes
Bourdon, 4 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Quinte, 1 1/2 ft., 61 pipes
Plein Jeu, 4 ranks, 244 pipes
Dulcian, 16 ft., 61 pipes
Trumpet, 8 ft., 61 pipes
Oboe, 8 ft., 61 pipes
Fohrschalmey, 4 ft., 61 pipes
Tremolo

POSITIV

Copula, 8 ft., 56 pipes
Gemshorn, 8 ft., 56 pipes
Principal, 4 ft., 56 pipes
Rohrflöte, 4 ft., 56 pipes
Nazard, 2 1/2 ft., 56 pipes
Octava, 2 ft., 56 pipes
Blockflöte, 2 ft., 56 pipes
Tierce, 1 3/4 ft., 56 pipes
Piccolo, 1 ft., 56 pipes
Fourniture, 3 ranks, 168 pipes
Cymbal, 2 ranks, 112 pipes
Rankett, 16 ft., 56 pipes
Cromorne, 8 ft., 56 pipes
Trompetas, 16 ft.

Trompetas, 8 ft.
Trompetas, 4 ft., 109 pipes

PEDAL

Principal, 16 ft., 32 pipes
Subbass, 16 ft., 32 pipes
Quintadena, 16 ft.
Lieblich Gedeckt, 16 ft.
Grossoctav, 8 ft., 32 pipes
Octave, 8 ft., 32 pipes
Gedeckt, 8 ft., 32 pipes
Quinte, 5½ ft., 32 pipes
Choralbass, 4 ft., 32 pipes
Nachthorn, 4 ft., 32 pipes
Rohrgedeckt, 2 ft., 32 pipes
Mixture, 3 ranks, 96 pipes
Mixture, 5 ranks, 160 pipes
Cornet, 32 ft., 179 pipes
Contra Bombarde, 32 ft., 32 pipes
Posaune, 16 ft., 32 pipes
Fagott, 16 ft.
Dulzian, 16 ft.
Trumpet, 8 ft., 32 pipes
Schalmey, 4 ft., 32 pipes

The stoplist of the Catholic cadet chapel organ is as follows:

GREAT

Quintadena, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Gedeckt, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Mixture, 4 ranks, 244 pipes
Trumpet, 8 ft., 61 pipes

SWELL

Chimney Flute, 8 ft., 61 pipes
Gambe, 8 ft., 61 pipes
Dulciana, 8 ft., 61 pipes
Gemshorn, 4 ft., 61 pipes
Flautino, 2 ft., 61 pipes
Cromorne, 8 ft., 61 pipes
Oboe Clarion, 4 ft., 61 pipes
Tremolo

POSITIV

Copula, 8 ft., 56 pipes
Quintadena, 8 ft., 56 pipes
Rohrflöte, 4 ft., 56 pipes
Blockflöte, 2 ft., 56 pipes
Sesquialtera, 2 ranks, 112 pipes
Fourniture, 3 ranks, 168 pipes
Schalmey, 8 ft., 56 pipes

PEDAL

Subbass, 16 ft., 32 pipes
Quintadena, 16 ft.
Octave, 8 ft., 32 pipes
Gedeckt, 8 ft., 32 pipes
Choralbass, 4 ft., 32 pipes
Mixture, 3 ranks, 96 pipes
Fagott, 16 ft., 32 pipes

CHURCH DAMAGED BY FIRE HOLDS EASTER SERVICES

Cincinnati's 85-year-old Covenant-First Presbyterian Church was seriously damaged Good Friday night by a fire which swept through the passageway between the educational building and the house of worship. The organ was housed in the passageway.

Despite damage of nearly a quarter of a million dollars to offices, the roof and other parts of the plant, the church went ahead with its regular Easter services, organist Harold S. Frederic playing an electronic instrument. (Past-dean Frederic of the Cincinnati AGO Chapter was chairman of last year's Ohio Valley regional convention.)

Huge crowds attended the Easter services and other churches in the city donated their Easter offerings to the damaged church.

AKRON U STAGES SECOND ANNUAL ARTS FESTIVAL

The University of Akron, Ohio second annual fine arts festival was held May 13-15. Dr. Farley K. Hutchins was chairman of the festival committee. Following last year's format, the festival included a variety of afternoon and evening performances by choral groups, student theatrical productions, instrumental and vocal soloists and a program of symphonic music. Exhibits of art works by students and faculty were an interesting feature.

THE FIFTEENTH WORLD Congress of Musical Youth will convene in Berlin Aug. 16 - 22 under the patronage of West German President Dr. H. C. Heinrich Lübke. More than 2,000 participants from nineteen nations are expected, including orchestral and choir groups, soloists and composers.

THE DIAPASON

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JOHN S. MUELLER



JOHN S. MUELLER, head of the organ department at Salem College school of music, Winston-Salem, N.C. has been awarded a Fulbright grant for study at the Hochschule für Musik, Frankfurt, Germany. He will study organ with Helmut Walcha, harpsichord with Maria Jäger and improvisation with H. Höhler.

Mr. Mueller has taught five years at Salem and has given many recitals. Of mechanical bent, he has built his own harpsichord and a small practice organ.

Mr. Mueller is the sub-dean of the Winston-Salem AGO Chapter and director of music at the Lee Memorial Presbyterian Church. He has his bachelor degree from Oberlin and his master from the University of Michigan. He is working toward a DMA degree at Boston University. His wife Margaret will accompany him.

KREMER GOES TO CORNELL, NYQUIST TO WASHINGTON U

Rudi Kremer, graduate assistant in organ at Washington University, St. Louis, Mo., has been appointed university organist at Cornell University, Ithaca, N.Y. He will also be instructor in the department of music where he will teach organ, harpsichord and music theory. He holds a master of music degree from Washington University and will complete requirements for a PhD in musicology in August. He will begin work at Cornell in September.

Before coming to Washington University four years ago Mr. Kremer graduated from the Curtis Institute of Music, Philadelphia, and spent a year on a Fulbright grant at the Vienna Academy of Music.

Replacing Kremer will be Roger Nyquist, organist and choirmaster of the First Lutheran Church, DeKalb, Ill. who will work on a doctoral program and will assist Howard Kelsey, university organist. He is a graduate of Augustana College and holds a master of music degree from Syracuse University where he was a student of Arthur Poister. He will serve as organist and director of music at Samuel Evangelical and Reformed Church in Clayton.

GOEMANNE, CHOIRS HEARD IN PROGRAM AT INSTITUTE

The St. Joseph's liturgical choir and schola cantorum of St. Joseph's College, Rensselaer, Ind. sang a concert of sacred music April 18 in the college chapel. The Rev. Lawrence Heiman, C.P.P.S., conducted the program of traditional chant and works of Palestrina, Witt, M. Haydn, Henkel and Nieland.

Sharing the program with the choir was Noel Goemanne whose organ groups included: Prelude and Fugue in C minor, O Mensch, bewein' dein' Sünde gross and Heut' triumphieret Gottes Sohn, Bach; Prelude, Fugue and Chaconne, Buxtehude; The Heavens Declare, Marcello; Preludio, Corelli; Introduction and Trumpet Tune, Green; Siciliano, van den Ghein; Toccata on O Filii, van Hulse; Aria, Peeters, and Festival Voluntary, Goemanne.

DR. WILLIAM H. BARNES was saluted May 2 for thirty-five years of board service on the hotel department of the YMCA of Metropolitan Chicago.

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| 9. Hursley | 24. St. Flavian |
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LARGE SCHANTZ GOES TO BIRMINGHAM FANE CANTERBURY METHODIST

New Georgian Church in Alabama Will
Have Four-Manual Organ—Sam Batt
Owens Is Consultant, Everett
Pittman is Organist

The Schantz Organ Company, Orrville, Ohio, has been given the contract to build a four-manual organ for the new Canterbury Methodist Church, Birmingham, Ala. Fred Renneker, Jr. of Birmingham is the architect for the new Georgian structure.

An extensive musical program for the church is directed by Dr. Lara Hoggard with Everett Pittman as organist.

Sam Batt Owens acted as consultant for the church and negotiations for the Schantz Company were by Alfred E. Lunsford.

The organ will be installed in two locations at each side of the chancel. There are openings into both the chancel and the nave.

The stoplist:

GREAT

Gemshorn, 16 ft., 61 pipes
Open Diapason, 8 ft., 61 pipes
Gemshorn, 8 ft., 12 pipes
Octave, 4 ft., 61 pipes
Harmonic Flute, 4 ft., 61 pipes
Twelfth, 2 2/3 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Full Mixture, 4 ranks, 244 pipes
Cymbalstern
Chimes, 21 bells

SWELL

Flute a Cheminée, 16 ft., 12 pipes
Viole de Gambe, 8 ft., 68 pipes
Flute a Cheminée, 8 ft., 68 pipes
Viole Celeste, 8 ft., 56 pipes
Prestant, 4 ft., 68 pipes
Flute Creuse, 4 ft., 68 pipes
Flute a Fuseau, 2 ft., 61 pipes
Plein Jeu, 4 ranks, 244 pipes
Hautbois, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 8 ft., 12 pipes
Clairon, 4 ft., 68 pipes
Tremulant

CHOIR

Gedackt, 8 ft., 68 pipes
Dulciana, 8 ft., 68 pipes
Unda Maris, 8 ft., 56 pipes
Koppelflöte, 4 ft., 68 pipes
Nazat, 2 2/3 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Terz, 1 3/4 ft., 61 pipes
Krummhorn, 8 ft., 68 pipes
Tremulant

POSITIV

Bordun, 8 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Quinte, 1 1/2 ft., 61 pipes
Sifflöte, 1 ft., 61 pipes
Zymbel, 2 ranks, 122 pipes

SOLO

Flute Conique, 8 ft., 68 pipes
Flute Celeste, 8 ft., 56 pipes
Bombarde, 8 ft., 68 pipes
Cor Anglais, 8 ft., 68 pipes
Tremulant

PEDAL

Contra Bourdon, 32 ft., 12 pipes
Contra Bass, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Flute a Cheminée, 16 ft.
Gemshorn, 16 ft.
Spitzprinzipal, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Flute a Cheminée, 8 ft.
Gemshorn, 8 ft.
Octave, 4 ft.
Bourdon, 4 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Trompette, 16 ft., 32 pipes
Hautbois, 16 ft.
Trompette, 8 ft., 12 pipes
Clairon, 4 ft., 12 pipes
Krummhorn, 4 ft.

FESTIVAL CONCERT LISTS UNUSUAL BRITISH MUSIC

The annual Spring festival concert May 8 at St. Paul's Chapel, Columbia University, featured seldom-heard works by well-known British composers. Stanford, Holst, Fricker, Vaughan Williams and Walton were represented.

The chapel choir shared honors with orchestral players from the Manhattan and Juilliard schools of music. Searle Wright, FAGO, FTCL, conducted.

ALICE KNOX FERGUSON MADE ORGANIST EMERITUS

Alice Knox Fergusson, AAGO, was honored at evensong and a reception April 24 at Christ Episcopal Church, Dallas, Tex., after thirty-four years as organist-choirmaster. Music for the service was provided by Henry Sanderson, AAGO, organist-choirmaster of St. Matthew's Episcopal Cathedral, the choir of Christ Church and members of the cathedral choir. Former rectors participated in the service and in tributes to Miss Fergusson who was given a framed certificate naming her organist-emeritus and commending her for her years of service and devotion. In attendance were approximately 500 people including some thirty members of the Texas AGO Chapter who participated in the procession.

At the reception which followed the service Miss Fergusson was given a stereophonic phonograph and records of music by great composers.

Miss Fergusson has been and continues to be an outstanding church musician and teacher of organ, piano and theory. She held organ positions at the First, Second and Oak Cliff Presbyterian Churches of Dallas before assuming the post at Christ Church.

Among her organ teachers were Edward R. Kreiser, Kansas City, Mo.; Charles Galloway, St. Louis, and Pietro Yon. She has served the Texas Chapter as its second dean and is now historian. She is a member of the Dallas Music Teachers Association, the Texas Music Teachers association and the Mickwitz Club. She will continue to teach and will assist in the musical program of the church. Her successor at Christ Church is John D. Newall, formerly at Christ Lutheran Church and a past-dean of the Texas Chapter.

SAMUEL BARBER'S Toccata Festiva for organ and orchestra will have its first performance Sept. 30 at the opening concert of the Philadelphia Orchestra which will also be the dedication of the new Aeolian-Skinner organ. Paul Calloway will be soloist and Eugene Ormandy will conduct.

MARCHAL, SCHNEIDER, GERMANI FEATURED

ORGAN WEEK IN NUREMBERG

Three Young Organists Also Featured
at International Event in June —
Sacred Music from Middle Ages
to Present Is Theme

Sacred music from the Middle Ages through the present will be the theme of International Organ Week in Nuremberg, June 25-July 3. Four organ recitals will form the core of a program which includes a variety of vocal music. The instrumental soloists include André Marchal of Paris, Michael Schneider of Berlin, and Fernando Germani of Rome. A fourth program will be performed by three young organists: Hedwig Bilgrim of Munich, Josef Bucher of Lucerne and Xavier Darasse of Toulouse. Among the choruses are the Leipziger Thomaner (June 25), the Windsbach Boys' Chorus (July 2) and the Netherland Chamber Choir. Eugen Jochum will conduct Bruckner's E Minor Mass and Ninth Symphony on July 1. Also scheduled is a performance of Honegger's "Joan at the Stake."

DEPAUL OFFERS GRADUATE PROGRAM IN CHURCH MUSIC

DePaul University, Chicago, will inaugurate a new graduate program in church music this fall leading to a master degree in music. In addition to courses in organ, advanced theory and chant, the new program will include style features in Palestrina; liturgical music of the Netherlands school; American organ design; contemporary organ literature and liturgical vocal music, and modal counterpoint.

Dr. Arthur C. Becker is dean of the school of music.

JOHN DONEY and Mrs. Earl Powell were recitalists in a Lenten noonday series at St. Andrew's Episcopal Church, Roswell, N.M.

SOME THINGS NEVER CHANGE - #3



Something else that never changes is the value of experience. The sixty years in our trade which Jack Cook (left) completed this year is an asset worth more than money. As apprentice, journeyman and master, he has been in on the building of some of great pipe organs in the world. He and our other skilled associates help us live up to the Schantz tradition of building fine pipe organs.

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INVOLVED IN SABBATICAL AT BATES COLLEGE



D. ROBERT SMITH

BATES COLLEGE, Lewiston, Maine, has granted D. Robert Smith a sabbatical leave for the coming year; he will spend the season in Europe. Leonard Raver, returning from two years in Holland on a Fulbright grant will take Mr. Smith's place for the year.

Mr. Smith is a native of Indiana, has his bachelor degree from the Indiana State Teachers College, Terre Haute and his master's from De Pauw. His organ study has been with Van Denman Thompson, Marcel Dupré, Charles Courboin and Hugh Porter. He has studied several summers at the Organ Institute.

Mr. Smith has been on the faculty of Bates College since 1950; he holds the rank of professor and is the entire music department. Previous to his Bates tenure he was on the staff of the College of Puget Sound, Tacoma, Wash. While in war service he was stationed in San Diego, Cal. where he gave weekly recitals for naval hospital patients and service men on the Spreckels outdoor organ in Balboa Park.

Mr. Raver, a native of Tacoma, was



LEONARD RAVER

a student of Mr. Smith at the College of Puget Sound. He did further work at the Organ Institute and at the University of Texas and earned his master degree at Syracuse University under Arthur Poister.

In his second Fulbright year Mr. Raver has made sixteen appearances as organist and harpsichordist featuring first performances in Europe of American works by Ulysses Kay, Gordon Binkerd, Leo Sowerby, Parks Grant, Daniel Pinkham, Halsey Stevens, John Verrall and Walter Piston. He prepared scripts and announced a series of thirteen radio programs on Contemporary Dutch Chamber Music for the transcription service of the Dutch overseas radio and is preparing another thirteen program series on Five Centuries of Dutch Music. Both series were for broadcast in America.

At his final appearance June 23 at the Amsterdam conservatory he will play the Bach A major harpsichord concerto with the conservatory orchestra. The director of the conservatory, Jan Ode, personally selected Mr. Raver for this honor.

CALIFORNIA CHOIR SINGS APRIL AND MAY CONCERTS

The choir of the First Congregational Church, Berkeley, Cal. were guests at the west coast Christian education conference April 29 at the new Congregational Church in Santa Cruz. Kenneth Jewell, the director, spoke on "the Impact of Music in the Church of Today" and played a recital of contemporary works on the new Aeolian-Skinner organ. The choir closed the conference with a concert of contemporary works.

The choir's annual spring concert was sung in the home church May 8 and it appeared again May 13 and 14 in Yosemite national park for the California-Nevada Congregational conference.

Mr. Jewell directed the annual concert May 15 of the Alameda, Calif. choir association. Eight choirs combined in a varied program of anthems with William McKinney at the organ.

GERMANI LISTS TWO-MONTH TOUR BEGINNING OCT. 10

Fernando Germani, whose transcontinental tour will open in Boston Oct. 10, will visit the East and Midwest in October. The first half of November will take him to the Northwest for appearances in Portland, Seattle, Spokane and four recitals in Alberta and British Columbia.

He will be in California for one week and is scheduled to play at the University of Texas, Austin, Nov. 19 as one of the soloists at the university's fine arts festival. He will appear in New York at the close of the tour at St. George's Episcopal Church Dec. 11.

THE BACH Choir of Pittsburgh, Pa., with James W. Evans as guest conductor sang the St. Matthew Passion April 29 at Carnegie music hall.

WANTED: Choir Directors

We are looking for choir directors who are intelligent, alert, energetic, dynamic, full of pep, vigor and vitality, interested in seeing themselves and their choirs grow, prosper, and serve their purposes better, producing music that is beautiful, meaningful and appropriate, confident that they will take whatever action is necessary to make next season's work better in every way than this year's.

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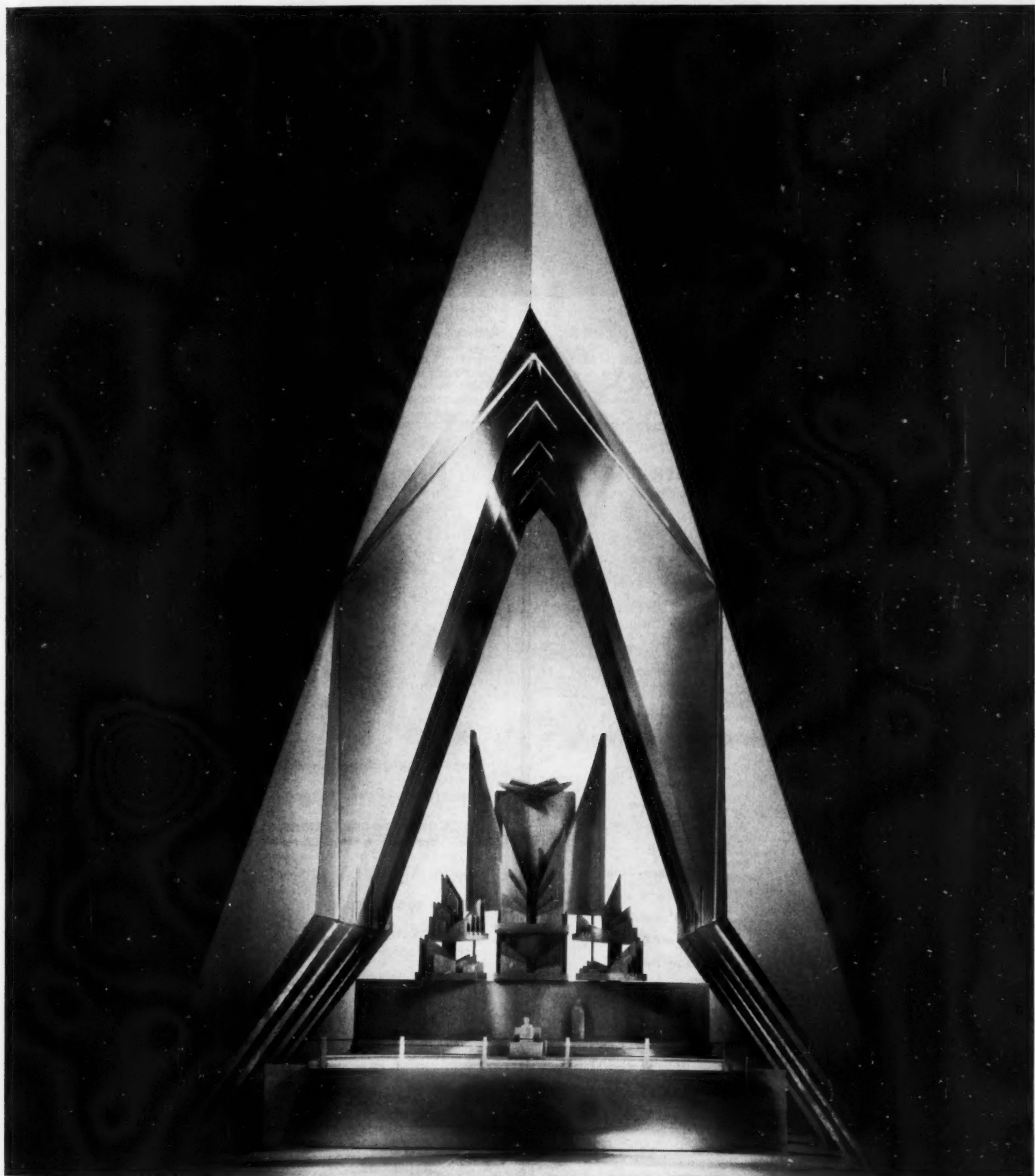
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UNION ALUMNI WORKSHOP STARS VIDERØ, CALLOWAY

Alumni and friends of the school of sacred music of the Union Theological Seminary will gather June 20-22 for the third annual alumni workshop on church music. Finn Viderø will conduct master classes in organ and play a recital at the General Theological Seminary. To culminate the workshop, Dr. Paul Calloway, Washington Cathedral, will conduct the Mozart Requiem and the Sowerby Throne of God at St. Paul's Chapel, Columbia University with Searle Wright at the organ. Other events will be a recital by Robert Anderson on the new Möller organ at the Interchurch Center chapel, classes on handbells by Dr. Robert Hieber, Battle Creek, Mich., analysis by Dr. Calloway and Joseph Goodman of works to be performed, exhibits and talks by music publishers and an alumni banquet.

"FLOWER SUNDAY" RECITALS ARE ST. LOUIS TRADITION

The annual "Flower Sunday" recitals, a tradition in Christ Church Cathedral, St. Louis, Mo. in memory of the founder of Shaw's Garden (Missouri Botanical Garden) were played April 24 by Ivy Beard, Jr., Douglas R. Breitmayer, Ronald Arnatt, cathedral organist, and Franklin E. Perkins. The series of hourly recitals covered, as usual, a wide range of repertory from Buxtehude and Clérambault to Ginastera and Messiaen.

FRANZ SAUER, CATHEDRAL ORGANIST AT SALZBURG



FRANZ SAUER, organist at the Cathedral in Salzburg, Austria is shown at the new console of the cathedral organ from which he will greet many Americans and Canadians who will visit the Mozart shrine city this summer to attend the Mozart festival.

Herr Sauer is completing his forty-

sixth year as the cathedral organist, a post he has held since the age of 20. The cathedral was badly damaged in the war but has been restored. The organ was enlarged and the console above added.

Herr Sauer is a professor at the Mozarteum. He will play two daily recitals throughout the summer months.

Joyce Jones in Chicago

The Chicago Club of Women Organists sponsored Joyce Jones in her first Chicago recital May 2 at St. Paul's Episcopal Church. A pitifully small audience was enthusiastic over the young Texan's genuine flair for public performance.

At her best in dramatic and bravura music Miss Jones was especially effective in movements from the Van Hulse Elegiac Symphony and the Liszt Ad Nos Fantasie but her imagination and vitality served her well in small works too.

Rhythmic aliveness and individuality of registration on an installation with some special problems kept Miss Jones' playing consistently interesting. Her love of violent contrast and some tendency to drive seem to us unobjectionable at this stage of her development.

Her complete program appears in the May recital pages.

WHITE PLAINS SPONSORS JUNIOR CHOIR FESTIVAL

Madeline Ingram, Lynchburg, Va. was the guest conductor of a junior choir festival May 20-22 sponsored by the ministerial association of White Plains, N.Y. The festival program at the Memorial Methodist Church was based on the seasons of the church year from Advent to Harvest.

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Thou Art My Life.....	Van Denman Thompson	.22
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My Spirit Longs for Thee.....	Alec Rowley	.20
Beneath the Shadow.....	Clarence Dickinson	.22
O Love How Deep.....	Everett Titcomb	.22
A Prayer for Brotherhood.....	Ross Hastings	.18
Come Dearest Lord.....	J. S. Bach	.22
Father in Thy Mysterious Presence.....	H. A. Matthews	.22
Draw Us in the Spirit's Tether.....	Harold Friedell	.22
Grace to You, and Peace.....	Ulysses Kay	.25
O Lord Most Holy.....	A. Bruckner	.22
The Prayer of the Master.....	Mark Andrews	.16
Jesus, Meek and Gentle.....	John Holler	.22
Psalms 67.....	Samuel Adler	.20
Lift Up Your Heads.....	S. Coleridge-Taylor	.22
I Call With My Whole Heart.....	Leo Sowerby	.22
We Adore Thee.....	G. P. Palestrina	.18
Saviour, Like a Shepherd.....	Gluck, arr. Holler	.22
Lead Me, O Lord.....	Rob Roy Peery	.20

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The last of a series of musical events on the recently rebuilt and enlarged organ at the Fountain Street Baptist Church, Grand Rapids, Mich. was a concert March 25 at which the organist and choir director, Beverly R. Howerton, was supported in the Handel Concerto 1 of Opus 4 and the Saint-Saëns Symphony 3 by the Grand Rapids symphony conducted by Robert Zeller. Previous events were recitals by Virgil Fox, Claire Coci and Alexander Schreiner.

The organ, originally a 1924 E.M. Skinner, was completely rebuilt and enlarged by Casavant Frères. The design was drawn up by Edwin D. Northrup of Casavant and Mr. Howerton in consultation with Lawrence Phelps. August and Paul Hebert did the installation. Lowering of the wind-pressure necessitated revoicing of all old pipework reused. There is extensive new pipework including entirely new great and gallery divisions.

The new design is as follows:

GREAT

Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Twelfth, 2½ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Spitzflöte, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Scharff, 3 ranks, 183 pipes
Trompette, 8 ft., 61 pipes

SWELL

Bourdon, 16 ft., 73 pipes
Geigen Principal, 8 ft., 73 pipes
Gedeckt, 8 ft., 73 pipes
Sallecional, 8 ft., 73 pipes
Voix Celeste, 8 ft., 73 pipes
Flute Celeste, 8 ft., 146 pipes
Geigen Octave, 4 ft., 73 pipes
Flute Harmonique, 4 ft., 61 pipes
Unda Maris, 4 ft., 156 pipes
Twelfth, 2½ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Petite Fourniture, 3 ranks, 183 pipes
Fagotto, 16 ft., 73 pipes
Trompette, 8 ft., 73 pipes
Flugel Horn, 8 ft., 73 pipes
Vox Humana, 8 ft., 73 pipes
Clarion, 4 ft., 73 pipes

CHOIR

Cor de Nuit, 8 ft., 73 pipes
Dulciana, 8 ft., 73 pipes
Prestant, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Nazard, 2½ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Sifföte, 1 ft., 61 pipes
Orchestral Oboe, 8 ft., 61 pipes
Celesta, 8 ft., 61 notes

SOLO

Flute Harmonique, 8 ft., 73 pipes
Cello, 8 ft., 73 pipes
Gamba Celeste, 8 ft., 73 pipes
French Horn, 8 ft., 61 pipes
Clarinet, 8 ft., 61 pipes
Tuba Mirabilis, 8 ft., 73 pipes

GALLERY

Principal, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Grave Mixture, 2 ranks, 122 pipes
Trompette, 8 ft., 61 pipes

ANTIPHONAL

Erzähler, 8 ft., 61 pipes
Erzähler Celeste, 8 ft., 61 pipes
Concert Flute, 8 ft., 61 pipes
Concert Flute, 4 ft., 61 pipes
Chimes, 20 notes

PEDAL

Erzähler, 32 ft., 12 pipes
Principal, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Violone, 16 ft., 32 pipes
Erzähler, 16 ft., 12 pipes
Echo Lieblich, 16 ft.
Octave, 8 ft., 32 pipes
Violoncello, 8 ft., 12 pipes
Gedeckt, 8 ft., 12 pipes
Still Gedeckt, 8 ft.
Choralbass, 4 ft., 12 pipes
Nachthorn, 4 ft., 32 pipes
Fourniture, 4 ranks, 128 pipes
Contre-Bombarde, 32 ft., 32 pipes
Bombarde, 16 ft., 12 pipes
Fagotto, 16 ft.
Trompette, 8 ft., 12 pipes
Clarion, 14 ft., 12 pipes
Chimes

Large Last Works
of Rowley Show
in Organ List

Some familiar contemporary names appear on organ music received this month—British names from Novello as might be expected. American from J. Fischer and Associated, Italian from Zanibon.

Alex Rowley, who died a little more than two years ago, left enough unpublished material behind him to assure his name in new publications for quite a period. Two new works of some size have just appeared from Novello, a sonatina and a symphony. Sonatina has four movements, the first about half the total length, the others shorter and of service use separately. The little scherzo and the final fugato which culminates in Old 100th may find wide use. Symphony 2 in F minor is in three movements: an orchestrally-conceived sonata-allegro, a chaconne which shapes up into a prelude, sarabande, elegy and march all above a ground, and a brilliant 5/4 finale. Mr. Rowley's idiom is a familiar one to most organists. The sonatina is more conservative than the symphony.

Arthur Milner, whose quiet Sarabande for a Solemn Occasion has been appearing on many programs, has a companion for Novello in Galliard for a Festive Occasion which has a big ending; his Two Meditations on Psalms (122 and 23 are the textual inspirations) will be good service material for average organists.

The two-staff trend of interest mentioned last month finds expression in Novello's second set of Two-Stave Voluntaries by modern composers. Five Composers—Guy Eldridge, Clifford Harker, William H. Harris, Charles Hutchings and Eric Thiman are represented with two short pieces each.

Two composers in the two-stave collection above are also represented in numbers 16 and 17 of Novello's Organ Music Club series—Mr. Eldridge with Four Impressions, well-contrasted short practical pieces, and Mr. Hutchings with Ostinato, Elegy and Paean; the Elegy we thought especially moving.

In Novello's Early Organ Music series, a John Stanley Voluntary in A minor will be a fine study in ornamentation for any player and should sound very well on contemporary American organs. Much the most daring and imaginative in Novello's list this month is a Prelude, Toccata and Chaconne by Brian Brockless, a well-unified and logical piece in an unhackneyed idiom; not for service use in timid surroundings.

Joseph Clokey's Ten Pieces (J. Fischer) are largely arranged or extracted from earlier works. All are short and undemanding. For manuals only, they will be serviceable for piano or spinet preludes for church school services. The same publisher issues a set of Seven Service Preludes on Seasonal Subjects by Garth Edmundson. The thematic bases of these are all familiar and several of them seem likely to become very popular—the Toccata on Adeste Fidelis and the Musette on Picardy, for instance.

Herman Berlinski's In Memoriam (Associated) is not for the sloppy player; its rhythmic and tonal complexities demand precision of approach before its high dramatic excitement can be unleashed. In the hands of a fine player this will be extremely effective.

In the Zanibon edition from Padua, Italy come an Elevazione by Francesco Montica, with a touch of chromatic sentimentality but a certain individuality, and a large-scale Preludio Toccata by Piero Giorgi. This latter, much less daring than, say, current German works of comparable dimensions, appears a very good example of serious contemporary Italian works.—F.C.

ANTIPHONAL PEDAL

Rohrbourdon, 16 ft., 12 pipes
Rohrflöte, 8 ft., 32 pipes

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—GREAT ORGAN—

16'	Quintaton	61
8'	Diapason	61
8'	Spitzflöte	61
4'	Octave	61
4'	Flute Couverte	61
2'	Waldflöte	61
1-1/3'	Mixture IV	244
8'	Trumpet	61

—SWELL ORGAN—

8'	Viole de Gambe	68
8'	Voix Céleste	68
8'	Rohrflöte	68
4'	Principal	68
4'	Koppelflöte	68
2'	Octavin	61
2-2/3'	Sesquialtera II	122
1'	Plein Jeu IV	244
16'	Basson	68
8'	Trompette	68
4'	Rohrschalmei	68
	Tremulant	

—PEDAL ORGAN—

16'	Principal	32
16'	Subbass	32
16'	Quintaton (from Great)	—
8'	Octave Bass	32
8'	Gedackt Pommer	32
4'	Choralbass	32
4'	Rohrgedackt	32
2'	Nachthorn	32
	Mixture IV	128
16'	Posaune (from Great)	12
16'	Basson (from Swell)	—
8'	Trumpet (from Great)	—
4'	Schalmei	32

—ANTIPHONAL ORGAN—

8'	Bourdon	68
8'	Kleiner Erzähler II	136
4'	Nachthorn	68
2'	Principal	61
1½'	Cymbale III	183
8'	Hautbois	68
	Tremulant	
16'	Bourdon	32
8'	Principal	32

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English Church Music: Can Golden Age Return?

By ALEC WYTON

[Lecture delivered at the RCOO Golden Anniversary convention in Toronto Sept. 3, 1959]

History can bring the past to life and give direction to the future—if we will let it. The almost incredible story of English church musicians at the time of the Reformation should give all of us pause for thought. I imagine that most of us are deeply ingrained in the liturgical practices of our church; that the order of the services, the hymns, chants and anthems are so much a part of our thinking as to have become as natural as breathing or eating. Suppose then that we were told that on a given date all this would cease absolutely; that worshipping would be done in another tongue; that the form and order of the services would be quite different, and that we would be required to compose music for the new order, for daily use, and to give ourselves wholeheartedly to the revised pattern, to conform to it and no other. Suppose, further, that within three years, further substantial changes in the order of things were introduced and that within a year from this date the original system was commanded completely restored, to be followed within six more years by a return to the newer custom. This, very roughly, is a picture of the English Reformation as it might have affected those responsible for the conduct of public worship, including those responsible for its music.

But the radical change in the form of public worship was far from all that affected musicians of the time. The Suppression of the Monasteries dealt a cruel blow to many hundreds who for years had taken their part in the maintenance of daily choral worship in religious establishments throughout the country. E. H. Fellowes has estimated that upwards of 3,000 singing men and a corresponding number of choirmasters were thrown out of employment at this time, though he finds some comfort in the suggestion that this catastrophe may well account for the fact that English people, in all classes of life, were so generally skilled in music in Elizabethan times a generation later.

The brilliant fact is that church musicians at the Reformation in England acquitted themselves magnificently! By the reign of Elizabeth I there flourished what we now know as the "Golden Age" of English music. There began a new history of English church music which, except for a brief, though significant, gap at the time of the Commonwealth (let us not allow ourselves confusion with the present meaning of that term!) has continued uninterrupted until the present day. But we must not lose sight of the significance that many musicians who had achieved stature at the time of the Reformation continued to write music for the Latin rite and that in most cases their Latin music plumbs greater depths than their English settings. Double praise to them, therefore, that they remained loyal in their hearts to that which had become an integral part of them in their past, but were most able to respond to the demands of the future than when the challenge arose. Nor should we forget that these were days of burnings for heresy, so that much more than offended personal feelings was at stake when resistance was encountered. We should the more admire John Merbecke who, theologian that he was, wrote the first Concordance of the English Bible and in 1544 was condemned

to death for copying out a work of John Calvin against the Six Articles; and William Byrd who remained openly sympathetic with the Latin rite throughout his long life, whilst composing settings of English Canticles and Anthems.

Two of the older men as the Reformation took effect were Christopher Tye and Thomas Tallis. Tye, as organist at Ely Cathedral from 1541 to 1561 saw many changes; the Act of Uniformity of 1549 which decreed that on Whitsunday of that year (June 9) and thereafter "the Book of Common Prayer and none other" was to be used; the New Act of Uniformity of 1552 which enjoined that the Second Prayer Book of Edward VI should go into use on All Saints' Day; the restoration of Latin rites in 1553 by Mary I who succeeded to the throne on her brother's death and the fresh Act of Uniformity of 1559 by which Elizabeth I restored a revised Prayer Book on the Feast of St. John the Baptist. Could there be too much wonder that in 1561 Tye was ordained to the priesthood and died as Rector of Doddington twelve years later! His chief musical work was a setting of several chapters of the Acts of the Apostles to a rhymed version which he made himself. Several parts of this setting have survived the texts which were added no earlier than the nineteenth century. Those who use the effective "Laudate nomen Domini" may be intrigued by Tye's own text in the original setting:

When that the people taught they had
Ther came to them doutles
Priests and rulers as men nye mad
And eke the Saduces,
Whom it greved that they should move
The people and them leade
That Jesus Christe by powre above
Should ryse up from the dead.

In addition to these settings about fourteen of Tye's English anthems are known.

Tallis is perhaps best known by his setting of the Festal Responses, the Litany and several hymn tunes. He wrote many anthems of great beauty ("If he love me" is a widely used) and several services of a distinctly "practical" nature following the plea of Archbishop Cranmer who, in a letter to King Henry VIII concerning the Litany said:

"... but in mine opinion, the song that shall be made thereunto would not be full of notes, but, as near as may be, for every syllable a note; so that it may be sung distinctly and devoutly, as be in Matins and Evensong Venite, the hymns Te Deum, Benedictus, Magnificat, Nunc Dimittis and all the Psalms and Versicles; and in the Mass Gloria in excelsis, Gloria Patri, the Creed, the Preface, the Pater noster and some of the Sanctus and Agnus."

The settings of Tallis "in the Dorian Mode" fulfill this requirement and, further, by the use of musical phrases repeated in varying pitches, make for quick learning if not always for the highest musical satisfaction.

The outstanding example of this "one note per syllable" technique was John Merbecke's "Booke of Common Praier Noted" of 1549 whose section, "at the Communion" is probably the most widely used in setting in the Anglican Communion today. The Communion setting is so well known that it is sometimes forgotten that Merbecke also "noted" the Order of Matins and Evensong, the Office for the Burial of the Dead and "the Communion when there is a burial." These settings might well be described as a typical English compromise between plainsong and mensural music and a highly successful attempt to set the English Liturgy to the modal idiom of the time. Merbecke's double achievement as theologian and musician should be remembered.

The incredible artistic achievements of the reign of Elizabeth I may be noted in the fact that between thirty and forty composers who were pursuing their art at the end of the sixteenth century have left a name behind them, conspicuously Byrd, Morley, Bull, Dowland, Tomkins, Wilbye, Weelkes and Gibbons. Though it is well known that the defeat of the Spanish Armada in 1588 seemed to open the flood-gates of the English Madrigal period, the coincidence of the number of men of high ability reaching their maturity at this time (aided perhaps by their being thrust into secular activity at the Dissolution of the Monasteries) is remarkable. Remember too: that Shakespeare and Marlowe were born in 1564, Bacon in 1561, John Donne and Ben Johnson in 1573...

Byrd who lived for eighty years was certainly the greatest figure in the musical world of his time and one of the greatest composers of any time. Though his loyalty remained with the Latin rite he wrote a significant quantity of English music. Of great interest in his development of Cranmer's "syllable against note" principle. Byrd wrote a "Great" service (an elaborate setting with word and phrase repetition) and several "short" services but the latter are brilliantly unrestricted, especially the Second Service where his use of the organ and of solo "verses" paves the way for the cantata-like settings of Purcell a hundred years later. The verse, "to be a light to lighten the Gentiles" from the Nunc Dimittis, set for two trebles and two altos must rank as one of the most purely incandescent passages in all music. The range of Byrd's style may be estimated by comparing the two English anthems "Sing joyfully" and "Bow thine ear."

Thomas Morley, one of the greatest of the madrigalists and a pupil of Byrd, left some Latin music and two exquisite English anthems, "Out of the deep" and "Nolo mortem peccatoris" which though opening with Latin words breaks into English immediately. Morley's sensitivity to the subtleties of accentuation in the setting of words (the opening solo of "out of the deep" is an apt example) goes some way towards bridging the gap between the Elizabethan and Restoration composers.

Thomas Tomkins, the tercentenary of whose death fell in 1956, ranked high among his contemporaries and his Musica Deo Sacra contains five services and ninety-three anthems. As organist for sixty years at Worcester Cathedral he lived through great changes in the development of musical style, particularly as the dramatic and harmonic innovations of the Italians began to be felt in England. Tomkins wrote both "full" anthems and "verse" anthems though he excelled at the former. A recently published (Concordia) edition of "The heavens declare the glory of God" for men's voices displays great ingenuity in voice-leading and part writing and an almost incredible rhythmic vitality.

Thomas Weelkes, supreme as a madrigalist and notable for his bold harmonic style wrote splendid church music, more conservative than the madrigals in the matter of harmony. The six-part "Hosanna to the Son of David" is one of the great masterpieces of the Tudor period. Weelkes wrote more services than any of the other Tudor composers; ten are known, but not one of them has survived with a complete text.

Orlando Gibbons was the youngest and the last of the great Elizabethans. He served briefly as organist at Westminster Abbey before his untimely death at Canterbury. Unlike the work of Weelkes, there is a marked similarity of style between Gibbons' sacred and secular music. Of his forty anthems, two-thirds are verse anthems, notably "This is the Record of John" and "If ye be risen again

with Christ." His setting of the Collect for the Third Sunday of Epiphany, "Almighty and everlasting God," has retained a place in cathedral services without interruption since the seventeenth century and his "Short" Service is a magnificently wrought setting with the greatest regard for verbal nuance.

The story of church music during the Civil War and Commonwealth is all too well known. The Church itself was close to extinction; cathedrals were closed, clergy and choirs dismissed, organs and music books mutilated or destroyed and with them countless anthems and services by Tudor musicians. For some fifteen years English church music was non-existent; but the secular vocal and instrumental music continued its life until, with the Restoration of the Monarchy in the person of Charles II, church services were resumed, fully choral services were restored in the cathedrals and collegiate chapels and churches they have continued uninterrupted to this day.

Several points are of interest in considering Restoration church music. In the first place the general style of composition and performance was in a large part due to the king's wish; Charles I was bored by unaccompanied polyphonic music and made no bones about it. He did not, however, forbid its use in the Chapel Royal but at his own expense he doubled the number of singers and appointed twenty-four violinists to provide symphonies and ritornelli in the verse anthems and naturally enough the composers responded with high enthusiasm. The second point to bear in mind is that whereas the polyphonic style of the Tudor composers was practised in cathedrals and churches throughout the country, the mainstream of Restoration music was produced in London at the Chapel Royal in the full limelight of the Royal Court. And further, when we speak of Restoration composers, we think mainly of John Blow and Henry Purcell though a number of other men produced works of no small importance.

Apart from the composers, however, a highly important figure in the picture of Restoration church music was Captain Henry Cooke, the colorful "Master of the Children" of the Chapel Royal. As a boy before the Civil War Cooke had been one of the Children of the Chapel; during the war he joined the army which supported the king and during the Commonwealth he spent some time in Italy. Appointed "Master of the Children" at the Restoration of the Monarchy he set about building the choir and was given enormous power of conscription whereby he could, in the king's name, command any boy whose musical ability impressed him to join the Children of the Chapel and any attempt at parental resistance amounted to no less than treason! At one time Cooke had Pelham Humfrey, John Blow, Michael Wise, Thomas Tudway, William Turner and Henry Purcell in the choir. Although Cooke's compositions reveal no great merit the influence of his travels in Italy had much to do with the style which these gifted choirboys affected when they themselves began to compose. The diarist Samuel Pepys has recorded much of his reaction to the music in the Chapel Royal; he speaks of the type of setting which was usually heard, with declamatory solos and short organ ritornelli. On Sunday, Sept. 14, 1662 Pepys wrote in his diary:

"This is the first day of having vials and other instruments to play a symphony between every verse of the anthem."

On the same day, John Evelyn noted in his diary:

"Instead of the antient grave and solemn wind musiq accompanying the organ (NOTE: cornets were sometimes used to supplement

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the boys voices in the early days of the re-establishing of the choir), was introduced a concert of twenty-four violins between every pause after the French fantastically light way, better suiting a tavern or playhouse than a church. This was the first time of change and now we no more heard the cornet which gave life to the organ, that instrument quite left off in which the English were so skilful."

Two points need to be remembered; one is the shock that these changes were to those who remembered the earlier traditions of the Chapel; the other is the tremendous musical talent which was available in the Chapel for the performance of this music and the consequent immense demands made upon the singers, especially in solos.

Pelham Humfrey who was born in 1647 was the eldest of Cooke's choristers. In 1664 with the approval, encouragement and financial support of the king he went abroad, travelling and studying in Italy and France for more than two years. He may have studied with Lully but there is no direct evidence of this. Humfrey became "Master of the Children" at the Chapel Royal at Cooke's death but died himself at the age of 27 at which time Purcell was 15. Not much of his work is available but what there is reveals a high standard and his "By the waters of Babylon" bears comparison with Purcell's work.

John Blow was a little younger than Humfrey. He was appointed organist of Westminster Abbey at the remarkable age of 19 and on Humfrey's death in 1674 he succeeded him as "Master of the Children" at the Chapel Royal. In 1679 Blow resigned his post at the Abbey in favour of his pupil Purcell who was then 20. Tempting though it may be to speculate about the reason for such a decision, we have no means of knowing precisely why Blow gave up his appointment; in 1695 when Purcell died Blow again became the Abbey organist and continued there until his own death in 1708. He was a voluminous composer and 100 anthems are known together with eleven Latin motets and some ten or eleven services. His English anthems contain splendid things but one of his most widely used pieces is the Latin "Salvator Mundi" which is notable for its harmonic daring and searching expressiveness. Happily, modern scholarship is producing practical editions of his work and his Evening Canticles in the Dorian Mode showing marked Tudor influence have recently appeared in print.

Henry Purcell was of course the giant of Restoration music and after his death, English music went into a decline from which it has only really emerged with universally acknowledged distinction in the last fifty years. It is fascinating to think of Purcell as a small boy being admitted after a searching audition as a chorister at the Chapel Royal. Sir Sidney Nicholson in his opera "The Children of the Chapel" has painted this picture with rare skill and reminds us of the influence which boyhood membership in the great choirs has had upon

musicians for centuries. In 1679 Purcell became organist of Westminster Abbey and in 1682, in addition, one of the three organists of the Chapel Royal where he also occasionally sang in the choir, either bass or alto, using a falsetto voice. Of his superb collection of anthems, perhaps the most important are those with symphonies for stringed instruments which unfortunately are seldom heard today as their composer intended. We must, however, be grateful to the House of Novello and the tercentenary celebrations of the composer's birth for the appearance of many of Purcell's anthems, restored as far as possible to their original state by modern scholarship. The re-instatement of all the symphonies in "Rejoice in the Lord alway" must have come as something of a surprise to those who have known only the shortened and meddled-with version of this anthem which has been staple fare in cathedrals and churches for so many years. Yet again the length of the original version must often prohibit its use as a normal service of morning or evening prayer. Nor is length the only problem encountered in these verse anthems. It must be remembered that many of the solos were written specifically to show the prowess of such singers as the bass John Gostling. E. H. Fellowes has written:

"Such a tit-bit as the following from 'I will give thanks' might have been the talk of London Society for days. . . ."

The passage, a setting of the words "For though the Lord be high, yet hath he respect unto the lowly" has a range from C below the bass staff to F, two and one half octaves above, with one phrase two octaves and a tone in range and one leap of an octave and a fifth! It remains quite evident that works such as this would be an embarrassment to a choir of average ability and this fact should not be forgotten when performing the music of this period. On the other hand, there are gems within the reach of any choir which is prepared to be disciplined, particularly in matters of intonation and rhythm. We have, happily, new and good editions of "Thou knowest, Lord, the secrets of our hearts," "Remember not, Lord, our offences" and on a bigger scale "O God, thou hast cast us out" and "O Lord God of Hosts." The Latin "Jehova, quam multi sunt hostes," a setting of Psalm 3, is a masterpiece which all church musicians should know, whether or not their choirs could sing it. The chorus, "Ege cubui et dormivi" is so perfect in its expression of the text that it might seem, on acquaintance, impossible that this music could ever again be sung to the words "Let my prayer come up into thy presence" which is an arrangement in which the movement is best known, at any rate to many parish church choirs. There is not time to dwell longer except to urge as a word of caution that we beware of editions of Purcell which may have been in our libraries for a number of years. We should be acutely aware of the findings

of modern scholarship.

I propose now to jump ahead about two hundred years to the renaissance of British music which followed a long period of decline. Three men, Mackenzie, Parry and Stanford, are held responsible for the upswing. Of these, only Stanford wrote significantly and widely for the church and his church music is of the greatest significance. So indeed was the church music of S. S. Wesley in the mid-nineteenth century and Charles Wood at the beginning of the twentieth. Yet these names are relatively unknown outside cathedrals and churches whilst Byrd, Gibbons and Purcell were acclaimed both with and without the church and Purcell conquered the theater in resounding terms.

In speaking of church music today I am concerned now only with composers who have proved themselves in the rigorous testing grounds of symphonic, chamber and operatic music and who can bring to their church music greater experience and perhaps breadth of vision than those who may have confined themselves solely to the service of the church. I do not intend, in any sense, to discount the large number of church musicians who have and are making contributions of incalculable value to the repertory of liturgical music. Without them we should be poor indeed.

Since this talk has been concerned with English music in the sixteenth and seventeenth centuries I want to speak now of two English composers, Ralph Vaughan Williams and Benjamin Britten, both of whom have written significant church music.

To say anything that would shed new light on the beloved Vaughan Williams in the light of the tributes following his death would be an achievement indeed, especially following what was to me the most moving tribute of all paid by Herbert Howells (surely one of the elect among contemporary composers) in his presidential address to the Royal College of Organists in January 1959. Yet Vaughan Williams was surely the crystallization of the renaissance of English church music; in his hymn tunes which are already classics, his revival of English folk songs and their use as hymn tunes; his settings of the Liturgy and anthems from the sublime Mass in G minor to the D minor Communion Service and Canticles for Christ's Hospital and the C major Evening Canticles "for village choirs." And just as Byrd reached great heights of expression with the simple treble verse in the Magnificat of the Second Service and Weelkes in the tiny setting of the Collect for the Tenth Sunday after Trinity, so Vaughan Williams spoke perhaps never so eloquently as in the tender "O taste and see" of the Coronation Service of Elizabeth II unless it was in the powerful Te Deum for the Coronation of George VI. There are, of course, stylistic influences which I could point out linking him with his Tudor forebears, but I am concerned now with

the larger picture of a man serving his art at the level of genius and devoting much of it to the corporate worship of the church.

Benjamin Britten, now forty-six years old, in quite a different relationship with the church but one so significant that the manner of it should not only be remembered but repeated over and over until the church is once more as it was with Byrd and Purcell in the center of the greatest artistic creativity and not on the fringe or, worse still, fifty years behind the times! Though one or two of his early works were settings of religious texts (including the C major Te Deum) it was the commissioning of "Rejoice in the Lamb" in 1943 by the vicar of St. Matthew's Church in Northampton, the Rev. Walter Hussey, now dean of Chichester, that may be said to have launched Britten on a steady output of church music. In this case the church reached out and drew in a young man who had already made an astonishing mark in the fields of opera, chamber choral and orchestral music. As with Vaughan Williams I am not concerned here with pointing out influences in earlier English composers which may have helped Britten's style to be what it is, but with the broad facts of his relationship with the church. Amongst qualities which make Britten's music vital and relevant is an almost uncanny ability to write tunes which the amateur can quickly "pick up" and indeed, in some cases, cannot help but sing. "Let Nimrod, the mighty hunter" from "Rejoice in the Lamb," "Instead of thy fathers" from the Hymn to St. Peter and Kyries and Alleluias from the recent "Noyes Fludde." In many cases his setting of words is so obviously right that one wonders why nobody thought of it before.

Which brings me to my final point. At this time a too large number of people are listening to a work known as "A Twentieth Century Folk Mass," a setting of the Anglican Eucharistic Liturgy by an English priest, designed originally to bring recalcitrant teenagers into church. The embarrassment of this work is compounded by a recent announcement in the press that the composer (if "composition" can accurately be said to be the process by which such a setting came into existence) has resigned his London parish to devote his whole time to the type of church music with which his name has become associated. The silver lining to this not inconsiderable cloud, however, would seem to be the fact that many people are talking and thinking about church music who may never have given the subject a moment's consideration before. Can there possibly be any kind of "Twentieth Century Folk Mass" such as Merbecke's setting was four hundred years ago? If so, who shall do it? Here is a challenge of the kind which faced our men of the Golden Age. Could Benjamin Britten? . . . or could it not be done now in the New World!

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Composition Winner

The winner of the 1959-60 organ composition contest is Ivan Langstroth, New York City, for his composition "Introduction and Fugue".

The award of \$200 offered by the H. W. Gray Company, Inc. was presented to Mr. Langstroth at the national annual banquet held in the Hotel Taft, New York City, May 16.

The board of judges for the contest were: Dr. Seth Bingham, chairman; Paul Callaway and George Frederick McKay.

The winning piece will be published by the Gray company.

Competition Winner to Play Recital at Riverside Church

The winner of the national organ playing contest June 25 (a pre-convention event at Detroit) will be invited to play a New York recital at the Riverside Church as a special recognition of the importance of winning this unique competition.

Eastern New York

The Eastern New York Chapter met May 1 at St. Paul's Episcopal Church, Troy to hear an organ recital by Duncan Trotter Gillespie, AAGO, FTCL. Mr. Gillespie played Prelude and Fugue in B minor and Blessed Jesus, We Are Here, Bach; Cantilene Pascale, Benoit; Regina Coeli and Alleluia, Pascha Nostra, Titcomb; Nigra Sum and Ave Maris Stella, Dupré; Chant de Mal, Jongen and Ave Maris Stella, Peeters. Following the recital Dean Helen Henshaw presided over a business meeting. Refreshments were served by the hospitality committee with Grace Van De Mark in charge. Mrs. A. James Seeley, Jr. was in charge of arrangements for this meeting.

HELENA SAEVET

Allegheny

The Allegheny Chapter met April 26 at the First Presbyterian Church, Portville, N.Y. Dean Chester E. Klee conducted a short business meeting at which plans were discussed for the annual dinner meeting and election of officers in May. Following the session was the Guest Night program, arranged by Jeanette Herriman and Mrs. Charles Peet. The Portville Central School mixed chorus, under the direction of Robert Shewan, with Calvin Johansson as accompanist, sang the Fauré Requiem. Following this the group closed the program with three encores and the evening ended with refreshments served by Miss Herriman and Mrs. Peet and choir members.

PHILIP F. SMITH

Elmira

The Elmira, N.Y. Chapter sponsored a junior choir festival at the Hedding Methodist Church, May 1. Choirs of fifteen churches sang anthems by Maunders, Drury, Rameau, Thiman, Nolte, Franck and Bach under the direction of De Witt Botts. Mrs. L. Gunnar Carlson was service organist and played Fantasia in C major, Bach for the prelude and Chromatic Fugue, Pachelbel for the postlude. This festival marks the eleventh year of the event sponsored by the chapter.

The chapter sponsored Betty Querqui Hughes in recital April 5 at St. John's Episcopal Church, Elmira Heights. Miss Hughes' program is in the recital section of this issue.

MRS. R. W. ANDREWS

Westchester

The Westchester Chapter sponsored Finn Vidberg in a recital May 1 at St. Mark's Church, Mount Kisco, N.Y. Mr. Vidberg's program is included in the recital section of this issue.

The chapter met April 25 at St. John's Lutheran Church, Mamaroneck. Carol Mae Olsen was host organist. After a brief business meeting, presided over by Dean Ruth Branch, D. De Witt Wasson introduced National President Harold Heeremans who talked on the background and purposes of the Guild examinations which led into a brief question and answer period. Refreshments were served following the meeting.

FRANK H. DUNSMORE

Queens

The Queens, N.Y. Chapter met at St. Mattheus R.C. Church, Glendale, Long Island March 27. Host organist Bernard Klarman led his choir in a demonstration of the musical portions of the mass. The Rev. Father O'Sullivan explained the mass and its music, the role of the celebrant and sang the portions of it which are delegated to the celebrant. Following the program the chapter was the guest of the choir for a buffet supper in the school.

The chapter met April 25 at the Astoria Presbyterian Church, Long Island City. Robert MacGimsey was the speaker of the evening and spoke on the origin and meaning of the spirituals. He sang many of them to illustrate various points in his talk and told of the circumstances of his writing Sweet Little Jesus Boy. Following the program the business meeting was held at which time the officers for the 1960-61 season were elected. The officers are as follows: Anna L. Schuh, dean; Robert Clearwater, sub-dean; Bernadine McAuley, secretary; Carol Weber, assistant secretary; Doris Caldara Kane, treasurer; Edna Walter, registrar; The Rev. Charles A. Brown, chaplain; Anna Margaret Foulke and Lorraine Merritt, auditors; Roy Anderson and David S. Walker, executive council. It was announced that Richard Amend, a candidate for the young artists playing competition, would play the required local recital May 9 at the Church of St. Mary the Virgin.

MARY KANER

Buffalo

The Buffalo Chapter held its annual dinner and meeting May 3 at the Kenmore Presbyterian Church. Reports for the year were given. Officers elected for the 1960-61 season are: May Goehler Oddie, dean; Emilie Yoder Davis, sub-dean; Edna M. Shaw, secretary; Vinson F. Long, treasurer; Edna L. Springborn, registrar; V. Mabel Guthrie, librarian; Cecelia Roy Kenny and Reed Jerome, auditors; Dr. Franklin M. Zentz, chaplain; Peter Van Dyke, Dorothy Beynon and William Sloan, executive committee. A recital by Elaine Gardner, Marcy Rast, David Wheeler and Jolles Barnes, Jr. of the student group was played after the meeting. Works by Buxtehude, Bach, Rowley, Titcomb, Franck and Messiaen were included in the program. Donald Ingram directs the student group.

EDNA M. SHAW

St. Lawrence River

The St. Lawrence River Chapter held its April 25 meeting in Gananoque, Ontario where William Hawke arranged for a program of two organ recitals. The first was at St. Andrew's Presbyterian Church by F.R.C. Clarke, Mus.D., F.C.C.O., Kingston and the second recital was played by Andrew A. Benvie, Picton, at the Grace United Church. These programs appear in the recital section of this issue. A social hour and refreshments were enjoyed at the home of Mr. and Mrs. Hawke. A short business meeting followed.

KATHRYN PILLMORE

Bangor

The Bangor, Maine Chapter met May 2 at the home of Irma Gott, Southwest Harbor. The meeting was conducted by Dean Richard J. Snare. Reports were read and approved. The following officers were elected for the 1960-61 season: Clayton Rogers, dean; Mrs. J. Stanley Stevens, sub-dean; Mrs. Smiley, secretary; Eleanor Snow, treasurer. National ballots were passed out and signed by each member. Following the business meeting a program of organ and vocal music was given by Miss Gott and Edward Davis. A social hour followed with refreshments served by the hostess and her mother.

ARLINE SMILEY

CHAPTER CONCLAVE

The Boston, Mass. Chapter held a local conclave May 7 featuring three recitals, a lecture and the annual meeting. Dr. Seth Bingham, FAGO, spoke on The Complete Organist, stressing the many avenues open to today's organist for advance study. The exacting requirements for the MSM degree at the Union Theological Seminary were described. Dr. Bingham's implied challenge was How Active are You and Can You Become in Raising Standards for Yourself and for the Church?

(The correspondent failed to mention where these events took place.)

David C. Johnson, AAGO, played Fantasia and Fugue in G minor, Bach; The Ascension Suite, Messiaen and Psalm 94 Sonata, Reubke. The second recitalist was George Butler who played Toccata in F and Trio Sonata 2, Bach; Suite, Pous 5, Durufle, and Repeated Notes and O Octaves, Demessieux. Clarence Ledbetter, the final recitalist, played six excerpts, Clavierubung including Prelude and Fugue in E flat, Bach; Trio Sonata, Opus 18, Dstler; Litanies, Alain; Out of the Depths, Christ, Who Is My Life and Fantasia and Fugue on B-A-C-H, Reger.

Dr. Homer Whitford, FAGO, presided at an exhibit and discussion of the Guild examinations.

The following were elected as officers for the 1960-61 season: Dr. Max Miller, FAGO, CHM, dean; John Ferris, AAGO, sub-dean; Catherine E. Rogers, secretary; Theodore N. Marier, FAGO, CHM, treasurer; Allan B. Sly, registrar; Mr. Ferris, Helen Borgnesser, Dr. Lorene Banta, Rosamund Drooker Brenner, AAGO, and Daniel Pinkham, executive board.

PETER WARING

Cumberland Valley

The Cumberland Valley Chapter met April 2 at the Presbyterian Church, Hagerstown, Md. The program featured an English hand bell choir under the direction of Raymond Hollinger. Members were then given the opportunity to ring the bells. A business meeting followed conducted by Dean Asher Edelman, Jr.

HILDA CLOPPER

Pittsburgh

The Pittsburgh Chapter met March 28 at the South Avenue Methodist Church, Wilkensburg, Pa. with Nan C. Neugebauer as host organist. Following dinner Dean William E. Lindberg called the meeting to order and presented Nancy Hasty, winner of the contest for young organists, a check for \$100. Miss Hasty then played Prelude and Fugue in A minor, Bach; Adagio, Symphony 6, Widor, and Toccata, Ginastera. Dean Lindberg extended the congratulations and felicitations of the chapter to Dr. Charles A. H. Pearson upon completion of thirty-five years of service at the Rodef Shalom Temple. A symposium on choral music was held under the direction of Mary Louise Wright. Members divided into four groups and were assigned to different rooms to discuss sacred choral music. At the conclusion of their discussions, their recommendations were read by George Auld, Hazel Meagley, Joe O'Brien and Norris Stephens and then submitted to Mrs. Wright for study by her committee.

LILLY S. MCGREGOR

EDGAR HILLIAR

Organist: St. Mark's Episcopal Church Mount Kisco, New York

Faculty: Manhattanville College of the Sacred Heart, Purchase, New York
Pius X School of Liturgical Music

News of the American Guild of Organists—Continued

Central Pennsylvania

The Central Pennsylvania Chapter held its organist-clergy banquet April 19 at the Grace Lutheran Church, Altoona. Jack Rodland was toastmaster and also played a number by Mozart. Dean Madalene Shaffer welcomed members and guests. Each member introduced his guest at the dinner. Newell Robinson, regional chairman, Philadelphia, spoke of the work and purpose of the Guild. The invocation and benediction were pronounced by the Rev. Jerome Guss.

The chapter sponsored John Weaver in recital April 28 at the First Lutheran Church, Altoona. Mr. Weaver's program appears in the recital section of this issue.

MARY E. WERTZ

Delaware

The Delaware Chapter met April 25 at the Presbyterian Church, Dover. The Rev. Robert L. McKim, chaplain, was in charge of arrangements. All organists, choir directors and clergy of Kent and Sussex counties were invited to attend the seminar and join with members for the evening of study and fellowship. Sarah Hudson White, dean and state chairman, presided and gave an outline of the work of the Guild. The chaplain opened the meeting with prayer and introduced Newell Robinson, Pennsylvania, southern New Jersey and Delaware regional chairman, who lectured on Church Music. An informal discussion followed with the social hour.

CAROLYN CONLY CANN

Mobile

The Mobile, Ala. Chapter sponsored a choir workshop under the direction of Dr. Herman Gunter, Florida State University April 22 at the Government Street Presbyterian Church. All choir directors, organists and choir members were invited. Dr. Robert Clark, chaplain, gave a talk on What a Minister Expects of the Minister of Music. Vocal Techniques was the topic Dr. Gunter discussed the first hour. The next hour the group sang anthems and applied the vocal techniques. A coffee hour was held after the workshop.

The chapter sponsored a performance of Solemn Mass in A, Franck by the Government Street Presbyterian Church and Spring Hill Presbyterian Church choirs March 20 at the latter church. Dr. Helen Allinger conducted and Wesley Ellis was at the console.

ROSA ADAIR BROWN

Hartford

The Hartford, Conn. Chapter sponsored a junior choir festival May 1 at the Immanuel Congregational Church. Muriel Davis directed 400 singers and Robert Requa was organist for the service. Lyman Bunnell was host organist. Mr. Requa played Chorale in E major, Franck and We All Believe in One God, Bach. The anthems sung were by Purcell, Marryott, G. Shaw, York, Willan, Davis, and Handel.

The chapter held a console party at the Central Baptist Church April 26. Barbara Williams played music of Buxtehude; Loma Lombardo played Bach fugues and a Vivaldi concerto, and Vahan Aniniakian played Symphony 3 in F sharp minor, Vienne. Each organist gave a short talk about the music played and a discussion period followed the recital. Host organist was William Gable.

FLORENCE B. CASE

Lancaster

The Lancaster Chapter met May 2 at the new St. Peter's Lutheran Church, Neffsville, Pa. After a commentary on the new two-manual Tellers organ by host organist Helen Nuss, Dean John Jones presided over a brief business meeting at which time the following officers were elected: Jean Doll, dean; Frank McConnell, sub-dean; Carrie Glick, secretary; Joanne S. McCarthy, treasurer; Frances McCue, registrar; Francis Williamson and Ethel Mumma, auditors; the Rev. William A. Simpson, chaplain. The chapter then heard Mr. McConnell, Dean Jones and Joseph Rader play a recital. Others were invited to try the new instrument. Refreshments were served by the women of the church.

GORDON M. EBY

Waterbury

The Waterbury, Conn. Chapter met at the First Methodist Church April 10. Preceding the meeting the chapter attended a performance of Dubois' Seven Last Words under the direction of Frederick E. Black, host organist. The May festivals were further planned.

HELENA E. ASHBORN

Rhode Island

The Rhode Island Chapter and Brown University, Providence sponsored Philip Gehring, Valparaiso, Ind., in a recital at the university's Sayles Hall April 20. Mr. Gehring's program is in the recital section of this issue.

LOUISE W. MOORE

Louisville

The Louisville, Ky. Chapter met at the Douglass Boulevard Christian Church April 18. An announcement was made by Dean Joseph Schreiber that the chapter will sponsor Fernando Germani in recital in October. The program for the evening consisted of films from the University of Michigan featuring interviews with Robert Noehren and Marilyn Mason. Numbers by Bach, Couperin and Brahms were played by the organists on these films.

MRS. WALTER KENNEDY

Jacksonville

The Jacksonville, Fla. Chapter attended performances of The Prodigal Son, Debussy and Down in the Valley, Weill May 16 at the Prudential Auditorium. The program was by the opera workshop of the Jacksonville University College of Music under the direction of Dean Amelia Smith, ChM. The Jacksonville Singers, directed by C. Edward Bryan also took part. Other chapter members included in the program were Robert Sandlin, Mary Kittell, Roselyn Langdale and Rosalind MacEnulty, FAGO, sub-dean.

AMELIA SMITH

Miami

The Miami, Fla. Chapter met April 29 at the Coral Gables studio of May de Forest McAll. Mrs. McAll lectured on the music of Bach illustrating with charts, tape and microfilm how to use her index of Bach themes. Particularly discussed were the organ Fugue in G minor, Alleluia, Christmas Cantata 142 and Cum Sanctus Spiritu, Mass in B minor. Principles of rhythmic design, phrasing and accent were considered and eight principles of church music by Martin Luther were read.

PATRICIA HILL

Tampa

The Tampa, Fla. Chapter met May 2 at the Seminole Presbyterian Church, Mrs. William Langhurst played excerpts, Sonata 1, Borowski, after which the choir, under the direction of George Harford and accompanied by Mrs. Charles Wiltshire, host organist, sang numbers by James, Ireland, Titcomb and Harris. Mrs. Harford, soprano, sang a solo. Mrs. Wiltshire concluded the program with Solemn March, Faulkes. A business meeting followed and officers were elected for the 1960-61 season and plans were made for the installation banquet to be held in June.

Central Florida

The Central Florida Chapter met May 7 at the home of Treasurer Lamar Simmons, Orlando for dinner and its final meeting of the season. Year books of various chapters displayed at the winter conclave were exhibited. The following officers were elected for the 1960-61 season: Lester Geisler, dean; Howard Fleming, sub-dean; Queen Madsen, secretary; Lamar Simmons, treasurer; Miriam Penrod, librarian; Louise Touhy, Fred Stivender, Paul Jenkins, Harold Sanford, Jesse Baker and Harold Gleason, executive committee. Ballots were also marked for national officers.

QUEEN MADSEN

Upper Pinellas

The Upper Pinellas Chapter sponsored Dr. Robert Hufstader, Rollins College, Winter Park, Fla., in a choral workshop April 25 at the Chapel by the Sea, Clearwater Beach. Dr. Hufstader demonstrated choral techniques with a twenty-voice choir. Janice Milburn, Rollins, was the accompanist.

CHARLOTTE GROSS

Knoxville

The Knoxville, Tenn. Chapter sponsored its first junior choir festival May 15 at the Bell Avenue Baptist Church with Dr. Robert B. Lee, Union Theological Seminary, as guest conductor. More than 300 young people representing sixteen area churches participated. Dr. Lee also conducted a workshop May 14 for organists and choir directors.

The chapter held its May 2 dinner-meeting at the First Presbyterian Church with David Brandt as host organist. At the business session the officers for the 1960-61 season were elected. They are: Charles E. Hunnicutt, dean; Edwin H. May, sub-dean; Jane Wauford, secretary; Rachel Grubbs, treasurer; William Dorn, registrar; Stephen Brown, librarian; Ethel Haynes, historian; Alfred E. Lunsford and Wilbert E. Krause, auditors, the Rev. David M. Potts, chaplain.

BETTY WHITTLE

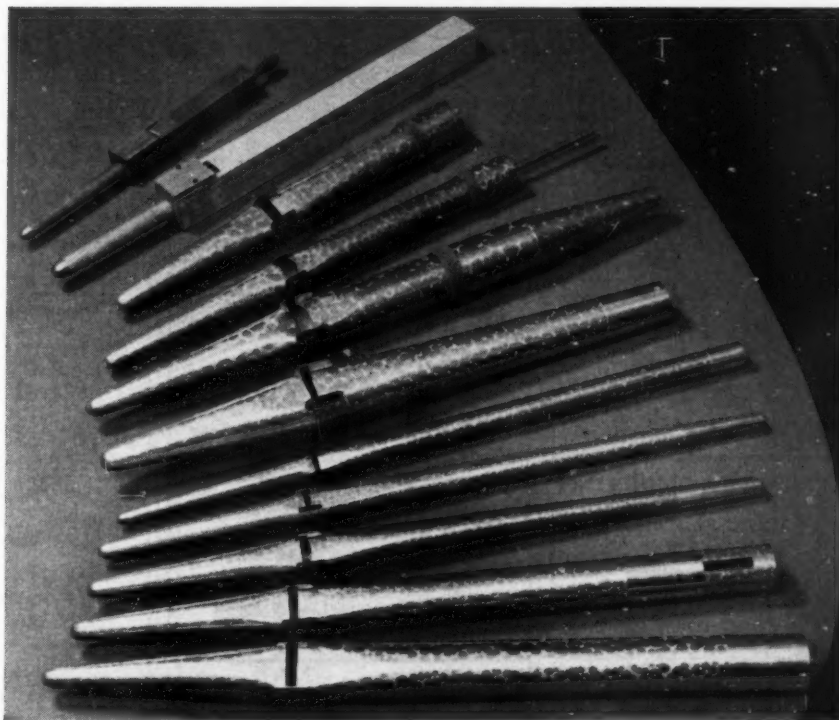
Ashville

The Ashville, N. C. Chapter met April 25 at St. Genevieve of the Pines. A program of Gregorian chant was given by Mother E. Lunsford assisted by a choir of sisters. A social hour followed the program. Clare F. Hardenstine, dean, presided over the business meeting.

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News of the American Guild of Organists—Continued

JOINT WORKSHOP HELD

The Monongahela Chapter and the West Virginia University school of music, Morgantown, held a joint two-day church music workshop on the campus April 25 and 26.

Dr. Wilbur Held, Ohio State University, opened the April 25 events with discussion on organ repertory and technique. Joseph Golz, of the host school faculty, held a demonstration of rehearsal techniques with the university choir assisting. Dr. Held, Mr. Golz and Dr. George Schafer, dean, participated in a panel discussion in the afternoon. The first day's program was closed with a performance of the Fauré Requiem by the choral union under the direction of Mr. Golz.

The second day of the workshop started with a lecture on youth choirs by Vivian Sharp Morsch, Piqua, Ohio. Dr. Held spoke on playing the service giving suggestions on hymns, interludes, accompaniment, service playing and service integration. Another panel was held later in the day as the final event with Dr. Richard Duncan, Dr. Held, Mrs. Morsch, and Mr. Golz taking part.

Chairmen for the events were Jeanne Rampp, A. Willard Cobb, Dr. Schafer, Jean S. Watkins, Mrs. W. Paul McWhorter and Dr. Clyde English.

Memphis

The Memphis, Tenn. Chapter held a dinner meeting April 4 at the Highland Heights Methodist Church with Mrs. Fred Niell and Mrs. Hudson Roseberry serving as hostesses. William J. Gravesmill, dean, conducted the business meeting. The chapter then went to the Greek Orthodox Church where an explanation and demonstration of Byzantine chanting of the Greek Orthodox liturgy was given by the Rev. Fr. Nicholas Vieron and Nick Cause, host director. At the close of the liturgical presentation the group was served coffee and pastries.

EUGENIA EASON

Jamestown College GSG

The Jamestown, N. D. College Student Group viewed the film *Singing Pipes*, Casavant Frères Company, at their April 19 meeting at the Presbyterian Church. One of the recent projects undertaken by the group is to find the oldest organ in the state. Several students played fifteen minute recitals previous to the Lenten services of the host church.

JUNE RAU

Lexington

The Lexington, Ky. Chapter met April 12 at the Maxwell Street Presbyterian Church with Dean Hammond Porter presiding. Applications for the service playing certificate were distributed. A report of the nominating committee was given by Mrs. Norman Christian who also suggested that at the next meeting the members exchange information on summer workshops. Mr. Porter announced that a workshop on children's choirs would be held at the College of the Bible in June. Melvin Dickinson, who has been studying in Europe on a Fulbright grant, was welcomed back. Sub-dean Arnold Blackburn introduced Charles Ward of the Reuter Organ Company. Mr. Ward gave a talk on tonal design using organ pipes from several sources to illustrate. Mr. Ward concluded his talk by answering questions raised about organ placement, acoustics, responsibility for specifications, cost etc. A coffee hour followed with Mrs. Chrisman and Mrs. E. M. Woodward as hostesses.

Columbia

The Columbia, S. C. Chapter sponsored a senior choir festival May 1 at the Shandon Methodist Church as a memorial to David A. Pressley, charter member and former dean, who passed away this year. Thirteen choirs, under the direction of Guthrie Darr and accompanied by Mary Elizabeth Avinger, sang works of Coke-Jephcott, Lovelace, Holst, Berlioz, Bach, de Lassus, Titchcomb, Clokey, Peter, Schütz and Brahms. Miss Avinger and a brass ensemble played Entrata Festiva, Peeters and Alleluia, Bach for the prelude and Canon noni toni, Gabrieli for the postlude.

The chapter met at the Eastminster Presbyterian Church April 25. The meeting was in the form of a covered dish supper. Mrs. David C. Embler, dean, presided over the business meeting. The following officers were elected to serve for the 1960-61 season: Joseph C. Hester, dean; Gordon A. Beaver, sub-dean; Lenora A. Williams, secretary; L. Gregory Pearce, treasurer; Mary Elizabeth Avinger, Mrs. J. Sam Taylor, Dorothy Gilham and Mrs. Embler, board members.

LENORA WILLIAMS

Rockingham

The Rockingham, Va. Chapter and the Diapason Club sponsored Marshall Bidwell, Carnegie Institute, Pittsburgh, Pa. in a recital at Madison College May 3.

The annual youth choir festival was held May 1 at the EUB Church, Harrisonburg. The festival included youth choirs of all denominations in Harrisonburg and Rockingham county.

Southeastern District Chairman Kathryn Hill Rawls gave a lecture at the April 8 meeting.

HELEN W. TERRELL

South Mississippi

The South Mississippi Chapter met May 10 at a Hattiesburg restaurant for its clergy-guest dinner meeting. Guest speaker for the evening was Edgar W. Ammons, Pine Bluff, Ark., former dean of the Central Arkansas Chapter. He spoke on Selection of Music as it Relates to Seasons of the Church Year. Plans were discussed for the Carl Weinrich recital to be played in the fall and the joint meeting with the Gulf Coast Chapter in July.

MRS. J. B. HOLLOWAY

Mason City

The Mason City, Iowa Chapter met April 19 at St. John's Episcopal Church. Mrs. Max Bokmeyer, dean, presided at the business meeting. Ron Lockwood acted as program co-ordinator. The evening's program opened with Gerald Greeley, Mankato State College, playing: Mein Jesu, dem die Seraphinen, Ich bin ja Herr, in deiner Macht, Wer nur den lieben Gott lässt walten and Wer weiss wie nahe mir mein Ende, Bach; The Star, Roberts. Harold Peterson played: A Mighty Fortress Is Our God, Pachelbel and Fugue in C major, Buxtehude. Carolyn Schmidt played Fugue in C major, Mendelssohn. Donelle Clawson's number was Procession Joyeux, Et Resurrexit, Hovdesven. Next on the program was Wilma Nyce playing Awake My Heart with Gladness, Peeters. Ron Lockwood concluded the program with Molto Moderato, Schubert, Have Mercy Upon Me, O Lord, Bach and Festival Toccata, Fletcher. Refreshments were served by Mrs. R. E. Patton, Marie Barta, Mrs. Fred Geigel and Mrs. Vincent Vedvig.

WILMA NYCE

Twin Cities

The Twin Cities Chapter met at St. Mary's Roman Catholic Church, St. Cloud, Minn. April 25. An explanation of the High Mass was given. After the dinner the Mass was performed by a seventy-voice men and boys' choir. George Carthage was host organist.

JAMES AXNESS PETERSON

Salina

The Salina, Kans. Chapter sponsored Richard M. Gayhart, Topeka, in a recital May 3 at the First Presbyterian Church. The recital was well attended in spite of a severe storm. Mr. Gayhart's program appears in the recital section of this issue. A reception followed. The social committee in charge was Mrs. Roy Buehler, chairman, Harry Huber, Mr. and Mrs. C. F. Lebow and Byron Hough.

The chapter met at the home of Dean Mayme Porter April 26. After a dessert, arranged by Miss Porter, Mrs. Glen Palmer, Mrs. Alton Wilms and Mrs. Joe D. Berkley, a program of piano and organ ensemble music was played by Mrs. Bernard Rosenquist, Miss Porter and Mrs. Delbert Miller. A business meeting followed with the reading of the declaration of principles, minutes and roll call answered with the name of an American organ composer. Mrs. Buehler announced that the following officers were elected for the 1960-61 season: Mayme Porter, dean; Harry Huber, sub-dean; Mrs. C. L. Olson, secretary; Gerald Hedges, treasurer; Lila Miller, registrar; Dean Frederic Litchman, chaplain; Mrs. Norris Carlson, Paul Ryberg and Mrs. E. A. Hiller, executive committee. National ballots were submitted.

LILA MILLER

Dubuque

The Dubuque, Ia. Chapter met April 24 at the Holy Trinity Lutheran Church. Bert Nowlin and daughter Joyce, host organists, were program chairmen. Carolyn Sanders opened the program by playing Laus Deo, Dubois. Carl Schoss and Mrs. Wayne Moldenhauer performed vocal works and Mrs. Sue Steinbring played an organ piece by Bohm. Porter Ellifrit concluded with Cantilene, Peeters and Flute Solo, Arne. A coffee hour followed in the church social rooms.

MARK NEMMERS

Central Iowa

The Central Iowa Chapter met at the Central College, Pella, May 8, for its final meeting of the season. Lawrence Grooters, of the faculty, was in charge. Margaret Wassen, pupil of Mr. Grooters and winner of the student organ competition in 1959, played a recital at the Douwstra Chapel. The balance of the program was devoted to a discussion of The Role of the Composer in the Twentieth-Century Church. Guest speaker was Daniel Moe, University of Denver, Colo. who spoke on some of the problems confronting the composer who wishes to dedicate his talents to the church, aesthetic and historical ground for a relevant musical language in our century and specific ways in which we can utilize contemporary musical forms in churches. The college a cappella choir assisted Mr. Moe in illustrating hymn improvisations and anthems based on hymn tunes. The choir sang several of Mr. Moe's anthems. A supper was served after the program and the following officers installed for the 1960-61 season: Robert Burns, dean; Delores McDonald, sub-dean; Edith Schmitt, secretary; Virginia Sikkil, librarian; Frances Shaw, treasurer; Mr. Grooters, Robert Speed, Elbert Smith, Marianne Webb, Alice Brown and Helen Smith, board members.

NOMA R. JEE

Winfield

The Winfield, Kans. Chapter met April 4 at the home of Grace Sellers. An analysis and discussion of the numbers played April 19 by Arthur Poister in the recital listed in the recital section of this issue made up the program for the evening. Short biographical sketches of the composers included on the recital were given. The story of Mr. Poister's award of doctor of music by the Southwest College is on the first page of this issue.

CAROL COMPTON

Organ Playing Contest

The semi-finals for zone 4 of the national organ playing contest will be held in Cleveland June 22. Edwin D. Anderson is zone chairman.

St. Joseph

The St. Joseph, Mo. Chapter met at the First Baptist Church March 22. Mrs. Evan Ehlers, dean, presided. A program on hymn-playing was in charge of Elsie Barnes Durham. She distributed articles entitled Service Playing Should Not Become Lifeless Routine, Hymn Playing Must Inspire Hymn Singing, Rhythm and Registration and Tempo. These articles were read by Dward Moore, Mrs. Wayne Nicholas, Mrs. Paul Hammond and Mrs. Ehlers. The Congregation's Part in the Office of Music Worship was discussed by Mrs. Durham. Following this hymns were sung. Refreshments were served by Mrs. Durham and Mrs. Albin Bazan, hostesses.

MRS. EDWARD A. MICHEL

Western Michigan

The Western Michigan Chapter held a joint meeting May 2 with the Plano Teachers' Forum at Park Congregational Church, Grand Rapids with Dean Matthew J. Walkot, then acting as host. A panel discussion was held on What Should Be the Proper Approach to the Electronic Organ in Music Education? The subject was opened from three view points: that of the salesman and customer by Harold Vahey; that of the piano teacher by Thelma Huizenga, and that of the organ instructor by Joan Boucher. An open discussion followed the panel's presentation. Elections were held for national officers.

HARRIET L. SPENCER

Southwest Michigan

The Southwest Michigan Chapter met at the Trinity Episcopal Church, Marshall April 4. Vocal, organ and bell choir arrangements of St. Anne and Sine Nomine, performed by George Tucker, Hugh Robins, Betty Nicol, Ralph Deal, Robert Hieber and Kathryn Loew were heard. Naomi Stucki and Clinton Jones sang solos. Richard Niessink played Fantasie, Sweelinck. The Plymouth Bellringers, Battle Creek were conducted by Mr. Neal in a group of numbers.

The chapter sponsored Ruth Krebhiel Jacobs in a choral workshop at the First Congregational Church, Battle Creek March 14. Mr. Deal provided the choir for the demonstration.

The chapter held a children's choir festival March 13 at the First Methodist Church, Kalamazoo. Mrs. Jacobs conducted the 500 voice choir. Mrs. Henry Weenink was accompanist and Karen Burke played the prelude and postlude. The Whitechapel handbell ringers, Battle Creek directed by Mr. Hieber and the Kalamazoo Christian high school brass sextet, directed by Robert Talsma, also took part. Mrs. Lincoln Dupon was chairman of the festival committee.

KATHRYN LOEW

Red River Valley

The Red River Valley Chapter met April 24 at the Elim Lutheran Church, Fargo, N. D. The program, to which the public was invited, was in the form of a panel discussion on co-ordination of the musical program in church services. The panel members were the Very Rev. Harry W. Vere, the Rev. Henry Campbell, Ruth Berge, Mrs. F. C. Bills, Vincent Dodge and William Weller. Mrs. A. Ross Fillebrown was the moderator. Following the program a business meeting was conducted by Mrs. Robert W. Seigel, dean, with the election of officers for the ensuing year.

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News of the American Guild of Organists—Continued

Toledo

The Toledo Chapter met at the Music Hall, Bowling Green, Ohio, State University April 19. A tour of the new building preceded the program of the evening. On the organ designed by Holtkamp and built and installed by Schantz, host organist Thomas Curtis played Allegro, Concerto in A minor, Vivaldi-Bach; Ave Verum, Mozart; The Musical Clocks, Haydn; Toccata in D minor, Froberger; The Good Shepherd, Benoit, and Toccata, Villancico and Fugue, Ginastera. Louise Curtis, soprano, sang three solos. After an organ crawl the chapter went to the Falcon's Nest, Student Union for refreshments.

JOHN J. FRITZ

Lafayette

The Lafayette, Ind. Chapter went to DePauw University April 19 to hear Robert Noehren in recital. This event took the place of the regular April meeting.

The chapter met at the home of Gertrude Richolson March 21. After business and announcements the hostess announced the program which included vocal numbers by Gene Goodson, accompanied by Mrs. Goodson, and a stereo recording of anthems which included one by Mrs. Richolson. A recording of Dr. Robert Baker's recital at the ICO in London was also played. Dr. Baker was to play the dedicatory recital on the new Schantz at the First Presbyterian Church in May.

MRS. WALTER VANDERKLEED

North Shore

The North Shore Chapter sponsored David Thorburn in the chapter's recital series May 1 at St. Paul's United Church of Christ, Chicago. Mr. Thorburn's program is included in the recital section of this issue.

The chapter met April 24 at St. Luke's Lutheran Church, Park Ridge, Ill. A program of music appropriate to the wedding service, organized by Mrs. Donald DeFord, Glenview, was played by Mrs. Leland Phelps, Edison Park, Vernon Studdt, Elgin and Jack Goode, Evanston. Selections featuring the use of a soprano soloist, string trio and choir were performed. Mrs. Gordon Lyall, Glenview, spoke on Liturgical Music for Today's Weddings. A social hour followed at which a wedding cake was served.

MRS. JOHN TINDALL

Akron

The Akron, Ohio Chapter met May 9 at St. Paul's Lutheran Church. Election of officers was held. Students of members played the following program in honor of National Music Week: Mary Joe Paolono—Chorale and Prelude, David; Richard Shirey—O Lamb of God Most Stainless, Bach; Jerry Wise—Little Prelude and Fugue in E minor, Bach; Judy Costello—Sonata in F minor, Mendelssohn; Virginia Baldensperger—Prelude and Fugue in A minor, Bach, and Nancy Webb Stransberry—Sortie Festive.

REGINA SANDRIDGE

Peoria

The Peoria, Ill. Chapter met at the home of T. N. Neal. Election of officers was held. The officers for the 1960-61 season are: Ruth Black, dean; Glenn M. Belcke, sub-dean; Elisabeth J. Anderson, financial secretary-treasurer; James E. Cluskey, recording secretary-registrar; Bertha B. Brunner, historian; the Rev. Fr. Robert Preston, chaplain; Mr. Cluskey and Evelyn Ashby, executive committee.

JAMES E. CLUSKEY

Youngstown

The Youngstown, Ohio Chapter met at the Hillgreen-Lane Organ factory, Alliance April 25. Robert Wurvey handled the arrangements. Included in the tour was a demonstration of the cutting and knicking of organ pipes prior to installation. Consoles and set-ups were viewed by the group. Refreshments were served and a social hour followed. No business was discussed at this time.

The chapter sponsored Virgil Fox in recital April 22 at the Trinity Methodist Church.

DONALD L. LOCKE

Fort Wayne

The Fort Wayne, Ind. Chapter met at the First Mennonite Church, Berne April 25. A dinner and business meeting was held at a restaurant outside the town before the program at the church. Sub-dean William Shambaugh presided over the business meeting. The program included a series of choral selections by the forty voice men's chorus under the direction of Dr. Freeman Burkhalter, host. The sixty voice chancel choir sang a group of numbers and the church organists Mrs. Lee Neuen and Mrs. Sherman Stucky played several pieces on the 1947 Möller organ. Others who played were Kathleen Detrick and Delbert Johnson. Lee Neuen was accompanied by his wife for a vocal solo.

FREDRIC D. GINGRICH

Indiana University

The Indiana University Chapter met March 29 at the home of Dr. Oswald G. Ragatz, Bloomington. Dr. Joseph A. Burns discussed the organs existing in Frescobaldi's time with particular reference to the one-manual organ at the Church of San Martino, Bologna. He played recordings of Frescobaldi's organ masses on this organ. Dr. Ragatz presided over the business meeting at which the following officers were elected: Lloyd Cast, dean; Robert Wolfersteig, sub-dean; Ann Lord, secretary; Joanne Norman, treasurer. Following the meeting Mrs. Ragatz served refreshments.

The chapter met at the music building of the school Feb. 22. Bill Hays, Union College, Barberville, Ky. gave a lecture-recital on the interpretation of early French organ music.

ANN LORD

Cincinnati

The Cincinnati, Ohio Chapter held its annual dinner at the Bethlehem Methodist Church May 9 with Jo Ann Ott as hostess. The dinner, to be held at the Church of the Covenant, was moved to the Bethlehem church because of fire at the Covenant church. Dean Elmer Dimmerman introduced guests and friends. Following a brief business session a recital was given members on the newly-rebuilt three-manual Austin organ. The program was: Harold S. Frederic—Introduction and Passacaglia in A minor, Lang; Adagio in E major, Bridge; Chorale 1, Andriessen; Miss Ott—Allegro Moderato, Symphony 5, Widor; Variations on a Noël, Dupré; George Higdon—Aria, Peeters; Pièce Héroïque, Frank; Rita Schaffer—Prelude in B minor, Bach; Elegie, Peeters; Carillon, Vienne.

MRS. CARL H. HEIMERDINGER

New Illinois Chapter Founded — Heeremans Guest at Founding

The newly-formed Illinois River Valley Chapter heard National President Harold Heeremans speak on the history of the Guild at a reception in his honor at the Boat Club, Ottawa, Ill. May 8. This reception was preceded by a three-day celebration in April of the chapter's founding. For its first official event the chapter featured George Y. Wilson, SMD, AAGO, Indiana University in a recital at the Trinity Lutheran Church April 22. Mr. Wilson's program is included in the recital section of this issue.

B. J. Muus directed the Ottawa high school choir April 23 in a choral concert at the First Presbyterian Church as the second event of the three-day series. The choir sang numbers by Wagner, Thompson, Christiansen, Schreck, Bach, Mozart, Mendelssohn, Leisring, Ives, Lockwood and Berger.

The third event took place at the Christ Episcopal Church April 24 at which time Jay Lovins, host organist, played the recital found in the recital section of this issue. Following the recital the inaugural banquet was held with regional chairman Lawrence Apgar, AAGO, ChM presiding. After a brief address to the founders of the chapter Mr. Apgar presented the charter and installed the following officers: B. J. Muus, dean; Mary Peck, sub-dean; the Rev. Fr. Grosvenor Needham, secretary; Robert Koeppe, treasurer; Mrs. L. G. Alden, Mrs. Floyd Benson and Marion Claus, members of the council.

JAY LOVINS

Madison

The Madison, Wis. Chapter met March 21 at the First Baptist Church for a program of choral and organ music. Warren Woodridge directed the choir in Gloria, Mozart; I Lift Up My Eyes, Moe; As By the Streams of Babylon, Campion; For He Shall Give His Angels Charge Over Thee, Mendelssohn; The Earth Is the Lord's, Dierckx; The Face of Moses, Lee, and Rise Up, O Men of God, York. Host organist, Mrs. Sherwood Collins played Fantasia and Fugue, Krebs; Meditation, Sowerby; A Mighty Fortress Is Our God, Peeters.

The chapter sponsored its thirteenth annual choir festival Feb. 14 at the Luther Memorial Church. Nineteen choirs took part in the festival and sang music of Schop-Bach, Billings, Christiansen, Holst, Tallis, Sateren, Bergt, Williams, Dawson, Lang and Vaughan Williams. Directors for the concert were Arleen Wallace, Arthur Becknell, Orville Shetney and Ernest Stanke. Ruth Pilger Andrews was organist for the service and played Prelude and Fugue in C, Bach; Trio in G minor, Beethoven; Petite Rhapsodie Improvisée, Tournemire, and Deus Tuorum Militum, Sowerby.

The chapter met April 25 at the Trousdale Methodist Church. Mrs. Bruce Blum talked on Church Music and Youth, dealing with problems of organization, technic and literature for children's choirs, concentrating on unchanged voices. Officers elected for the 1960-61 season are Betsy Farlow, dean; John Stewig, sub-dean; Lois Nuernberg, secretary; Jeanne Warzyn, treasurer; Lois Lewis, registrar; Ruth Andrews, historian; Helen Paxton, executive committee member; Lillian Karch and William Behrens, auditors. A report on the music prepared for the Good Friday union services was given by Mrs. Richard Netzel. Miss Farlow was organist and Mrs. Robert Dick and the Rev. Robert Towner were soloists. Miss Andrews reported on the progress of her work towards persuading the auditorium committee of the Monona Terrace Civic Center to install a pipe organ in the Little Theater of the center.

RUTH PILGER ANDREWS

Whitewater Valley

The Whitewater Valley Chapter met April 26 at the First Baptist Church, Connerville, Ind. The program The Dean Presents was designed to give Dean Lawrence Apgar an opportunity to do or say anything he liked. He told of his recent trip to Detroit to scout the national convention and then turned the evening over to two past-deans, Wilberta Naden Pickett, ChM and William Brewster Giles, ChM. Mrs. Pickett will move to Parma, Ohio this summer and Mr. Giles will go to New York City to complete his MSM at Union Theological Seminary. Mrs. Pickett opened her portion by leading the group in a number of hymns. She emphasized the importance of adherence to the Guild code of ethics and of applying tenets of good taste to everything members do. Mr. Giles, in contrasting types of members and chapters stressed the good fortune of the member of the small chapter who knows everyone else and is able to make his interests and opinions felt. At a brief business session the report of the nominating committee was accepted and Ivan Webster, sub-dean, told of compiling a list of organists and substitutes in the western area of the chapter. Mr. Webster, Mary Long, Dr. John Comer and Mrs. R. L. Haley were the evening's social committee.

ANTHONY ALLEN

Southern Illinois

The Southern Illinois Chapter sponsored Virgil Fox in recital April 24 at the First Methodist Church, Carbondale. A capacity audience endured the ninety degree temperature to hear Mr. Fox. A reception for the guest recitalist was given at the First Presbyterian Church and in the evening Mr. Fox conducted an informal seminar for students of Southern Illinois University. Mr. Fox's program appears in the recital section of this issue.

The chapter began its spring recital series March 18 at the First Presbyterian Church, Harrisburg with a student recital by James McEvers and John Davee who played pieces by Bach, Vaughan Williams, Buxtehude and Mendelssohn. A large audience attended and a social hour followed with Mrs. Dale Sullivan as hostess.

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News of the American Guild of Organists—Continued

Milwaukee

The Milwaukee, Wis. Chapter held its annual Guild Service at the Epiphany Lutheran Church May 1. Robert Legler, host organist, played as the prelude his own composition Three Scenes. Anthems and the offertory were sung by several choirs and two hand bell choirs also took part. The Rev. Wesley H. Gallup gave the sermon based on the AGO declaration of religious principles. A supper and business meeting followed. Re-elected for the coming year were: Robert Erdman, dean; Marian Mandery, sub-dean; Alice Leisman, secretary; F. Winston Luck, treasurer; Mr. Legler, registrar; the Rev. Hoover T. Grimsby, chaplain. New members of the executive committee are Irma Ihrike and Henry Engelhardt. Committee reports were heard and plans for the coming season discussed.

The chapter sponsored Nita Akin in recital April 24 at the Ascension Lutheran Church. Her program is in the recital section of this issue.

ALICE LEISMAN

Canton

The Canton, Ohio Chapter sponsored the Festival Choir, formed by the chapter in 1958, in a program of sacred music rarely heard in the area at the Trinity Lutheran Church May 1. Dean W. Robert Morrison, FAGO, directed and Dene Barnard accompanied the choir in I Was Glad When They Said Unto Me, Parry; The Two Cities, Milhaud; Zadok the Priest, Handel, and Missa Brevis, Kodaly. The choir was formed for singers who wished to get together and sing great music and to help further the cause for better church music in the area.

Oklahoma City

The Oklahoma City, Okla. Chapter held its annual clergy-guest dinner meeting at the Westminster Presbyterian Church May 2. Dean Nancy Ragsdale welcomed the guests and gave a short resumé of the organization of the Guild, its purposes and projects undertaken by the chapter. She then introduced the officers of the chapter following which members introduced their guests. James McGaughey, host organist, introduced Clarece Dyer Peak who played Toccata in F major and Vom Himmel hoch, da komm ich her, Bach; Sonata I, Hindemith; In Paradisum, Daniel-Lesur, and Pageant, Sowerby.

MARY SCHULZ

St. Joseph Valley

The St. Joseph Valley Chapter, South Bend, Ind. met April 10 at the new Valparaiso University Chapel to inspect the recently installed Schlicker organ. Kenneth Mortimer, of the faculty, conducted a tour of the building. Mr. Mortimer also showed the sixty-one note electronic carillon installation. Philip Gehring, university organist, lectured briefly on the tonal design of the organ. This is the largest work to date of the Schlicker firm and derives its tonal design from the North German organs of the time of Bach. Mr. Gehring illustrated his lecture with a recital which included Toccata in C major, Bach; What God Does That Is Well Done, Pachelbel, and Chorale in B minor, Franck.

LUCILLE I. BEAL

Tulsa

The Tulsa, Okla. Chapter met May 3 at the Trinity Episcopal Church for dinner and a business session and afterwards attended a recital in Sharp Chapel by pupils of Jean Gentry Waits, University of Tulsa. The following organists played: Gretchen Hotz—Fugue in C major, Nun bitten wir and Prelude, Fugue and Chaconne, Buxtehude; Rebecca Thompson—Introduction and Toccata in G major, Walond and Passacaglia and Fugue in C minor, Bach; Kenneth P. Fox—Prelude and Fugue in G major, Bach and Toccata, Mulet; Sharon Handley—Allegro Cantabile and Toccata, Widor; Virginia Ridenhour—Arabesque, Vierne.

SAM BRIGHT

Houston

The Houston, Tex. Chapter sponsored E. Power Biggs in a program of music for solo organ and woodwind ensemble at the First Christian Church April 25. Mr. Biggs was assisted by the Woodwinds of Houston. Compositions for organ and instruments were Sonata in F major for flute and organ, Telemann; Sonata in B flat major for clarinet and organ, Lefevre, and a partita in F major for woodwind quartet and organ.

MRS. PAUL I. OFIELD

Alamo

The Alamo Chapter sponsored Alexander Schreiner, PhD, FAGO, in a recital April 22 at St. Mark's Episcopal Church, San Antonio, Tex. More than 750 persons attended this recital. Dr. Schreiner's program appears in the recital section of this issue.

HARRY N. CURRIER

GERALD KNIGHT A GUEST

The Santa Barbara, Cal. Chapter had Dr. Gerald Knight, Royal School of Church Music, as its guest of honor at a dinner April 5 at an Italian restaurant. Dr. Knight was in Santa Barbara as guest of the Trinity Church where he conducted a one-day school of church music for the clericus of the Santa Barbara convocation and its organists and choirmasters. After the dinner the chapter went to Trinity Church to hear the choir in a rehearsal conducted by Dr. Knight. Refreshments were served after the rehearsal.

The chapter sponsored a spring student recital April 26 at the First Congregational Church. Students participating were from Ventura, Stockton, San Luis Obispo, Santa Barbara and Westmont College. This program is included in the recital section of this issue. Refreshments were served following the recital.

C. HAROLD EINECKE

Eugene

The Eugene, Ore. Chapter was the guest of the University of Oregon school of music April 19 for an informal recital of harpsichord and violin music. Faculty members John Hamilton, harpsichordist, and Lawrence Maves, violinist, played Sonata in A major, Bach and Sonata, Piston. Mr. Hamilton played harpsichord solos by Scarlatti and Couperin. Following the performance the chapter met at the home of Mrs. Robert W. Wilson for a short business and social hour. Assisting hostesses were Mrs. Irwin Wright and Mrs. James C. Walsh.

MARGARET S. GRAEFF

Salt Lake City

The Salt Lake City, Utah Chapter met April 9 at the Aviation Club. Following dinner members went to the First Presbyterian Church where Dean Max Hodges introduced Harry W. Payne who demonstrated and led a discussion on service playing. Various ways of improvising and modulating were illustrated. A short business meeting followed.

FLORENCE S. ALLEN

San Joaquin Valley

The San Joaquin Valley Chapter was one of the sponsors of the seventh annual civic music festival in Fresno, Cal. The festival featured the music of Handel. Among the events were a Feb. 28 ballet; choral concerts by the Fresno women's chorus Mar. 13; the Fresno State College a cappella choir Mar. 18; the All-County chorus and the Kiwanis youth orchestra Mar. 27, and a recital by Ray Pylant Ferguson April 3 at St. John's Cathedral.

The chapter sponsored Marilyn Mason, Ann Arbor, Mich. in recital April 24 at the Church of the Brethren.

The chapter met May 3 at the Dale C. Burtner home. At the business meeting the following officers were elected for the 1960-61 season: Margaret Larwood, dean; Allen Schell, sub-dean; Jewell Woosley, secretary; Ruth Moore, registrar; Mary Jane Edwards, treasurer; Lola Arney and James Kunkel, auditors; Daniel Durand, Douglas Sloan and Dr. H. R. Fishback, Jr., executive board. Paul Vermet, director of the Fresno Philharmonic Orchestra, spoke briefly about the St. Matthew Passion performance plans for Good Friday in 1961. The evening was concluded with refreshments.

JO DULL

Pasadena and Valley Districts

The Pasadena, Cal. and Valley Districts Chapter met at the First Congregational Church for a dinner meeting and recital April 14. Dean Robert Prichard presided and Dr. Orpha Ochse described the series of organ seminars to be offered at the church next season. Ruth Lyons, chairman of the nominating committee, announced the following slate of candidates for the next year: Martha Farr, dean; Hunter Mead, sub-dean; Helen Heidenreich, treasurer; Mildred Saunders, secretary; Gaylord Carter, registrar; Richard Berry, librarian; Frederic Bacon-Shone and Ralph Travis, auditors. Anita Priest announced plans for the May meeting including a performance of the Verdi Requiem. The recitalist for the evening was Rayner Brown who played Concerto del Sigr. Taffietti, Walther; Six Chorale Preludes, Homilius; Prelude and Fugue in E minor, Bruhns, and Sonata, Brown.

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News of the A.G.O.—Continued

STUDENT GROUPS MEET IN CALIFORNIA



GSG Convention Has Big Day in Los Angeles

Guild Student groups from the University of Southern California, University of Redlands and Biola College joined forces in Los Angeles April 30 to stage an all-day convention with headquarters at the Hollywood-Beverly Christian Church. On the morning agenda were registration, exhibits, a panel discussion on the topic, "Guild Student Groups: What, Why, and How?" and a student recital. Speakers on the panel were Ruth Rockwood, state chairman for Southern California, Rayner Brown, GSG supervisor, Biola College and Bon Smith, GSG president University of Redlands. The moderator was Ronald Huntington, Chapman College.

Several GSG members contributed to the morning recital: Fugue in B minor, Bach; Chorale in A minor, Franck—played by Richard Kelley; Five Pieces for violin and organ, Schroeder; Adagio for violin and organ, Rayner Brown—played by Jean Dodson, violinist, and Phil Dodson, organist; Fantaisie, Langlais; Tema con Variazione, Monnikendam; Gargoyles, Edmundson—played by James Strand.

At noon the convention photograph was taken, followed by an informal luncheon. After a round of introductions, the group was addressed by Dr. Roberta Bitgood. Then delegates boarded a bus to Immanuel Presbyterian Church where they heard a recital-demonstration of a new three-manual Schlicker organ by Ladd Thomas, who played Concerto 2, Handel; Variations on Lord Jesu Christ, Be Present Now, Walther; Two Chorale Preludes, Brahms; Sonata 1, Hindemith; Sonata 1, Bach; Fugue in G minor, Bach.

Following visits to electronic organ agencies in the vicinity, the delegates attended a lecture on The Arts and the Church, given by Dr. Leslie P. Spelman, FAGO, director of the school of music, University of Redlands. A breather then provided an opportunity for relaxation and camaraderie until the delegates returned to the Beverly-Christian Church for dinner. Colored slides of organs of Spain and Switzerland were shown by Dr. Irene Robertson, FAGO, head of the organ department, University of Southern California.

This successful GSG convention day, beautifully planned and executed, culminated in an artist recital by Lowell Enoch who played: Prelude and Fugue in E flat, Bach; Sonata 1, Hindemith; Joies, Alain; Prelude and Fugue in G minor, Dupré.

Spokane

The Spokane, Wash. Chapter met April 4 at St. John the Evangelist Cathedral to inspect the new Aeolian-Skinner three-manual organ. Lawrence Schoenstein and Robert Sproul, installers, explained and demonstrated the potentialities of the instrument. Refreshments were served after a short program by Myron A. McTavish, FAGO, host organist.

The chapter attended the organ rededication series at the Lewis and Clark High School. George L. Scott, Washington State University opened the series March 27 on the reconditioned four-manual Austin. Ted Teitzel, Jessica Johnson and Barbara Top Rockwood played a joint recital April 3 and Robert Kee, FAGO, performed April 24. The rededication series was planned by chapter member Dr. R. F. E. Stier and sponsored jointly by the chapter, school district 81 and the Greater Spokane music festival.

J. JOHNSON

Central California

The Central California Chapter sponsored a junior choir festival May 1 at the First Christian Church, Stockton. The combined choirs, under the direction of John McCarthy, consisted of seventh, eighth and ninth graders drawn from the choirs of Stockton and outlying communities. A feature of the occasion was the fact that several racial groups were represented in the ensemble. Boys and girls from Japanese, Chinese, Negro and Caucasian churches co-operated in producing the performance. The program included numbers by Canon, Boatner, Humperdinck, Wiant, Davis, Bach, Rachmaninoff and Wesley.

The chapter sponsored Karl Richter at the College of the Pacific auditorium March 7.

ALLAN BACON

Sacramento

The Sacramento, Cal. Chapter met April 12 at the home of Col. Frank M. Paul. A short business meeting was conducted by Dean Helen Kilgore. Announcements were made concerning the last two meetings of the group in May and June. Local and national election of officers were to be held in May and in June the group will make an out of town trip to visit an interesting theater organ. Dean Kilgore and Grace Morse will attend the national convention in Detroit this summer. Fred Errett and Elizabeth Sleeper Brett reported on the tour of organs the student group made in San Francisco. No further business was transacted. The group was shown colored slides of Japan by Col. Paul.

The chapter sponsored Ray Pylant Ferguson in a recital April 5 at the First Baptist Church. Mr. Ferguson's program is in the recital section of this issue.

MARGARET BALLMER

DAVID N. JOHNSON'S oratorio, Joseph, had its initial performance May 15 at the Village Church, Alfred, N.Y. by the Alfred University chorus under Dr. Johnson's direction. The program was the final event in the university's fine arts festival which began May 6.

CLIFFORD L. CLARK played an all-Bach recital May 9 at the Chapel of the Good Shepherd, General Theological Seminary, New York City.

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HOWARD SLENK



HOWARD SLENK, instructor of organ at Calvin College, Grand Rapids, Mich., has been awarded a national defense graduate fellowship by the federal government to study at the Ohio State University starting this fall.

In 1953 Mr. Slenk was graduated from Calvin College and received a Fulbright grant to study organ in Amsterdam, The Netherlands where he was a student of Dr. Anthon van der Horst. He has also studied with Marilyn Mason and John Huston. He began teaching organ and music theory at Calvin College in 1957. In the same year he began duties as the director of music of the Mayfair Christian Reformed Church.

Mr. Slenk has been a frequent performer in Grand Rapids and vicinity. He played the Concerto of Malcolm Arnold, giving this work its American premiere May 3 at the annual concert of the Calvin College Orchestra.

BACH'S St. Matthew Passion was sung May 8 by the oratorio society of the University of Illinois with Harold Decker conducting and Paul Pettinga and James Weaver at the organ in Smith recital hall on the Urbana campus.

CHORAL SERVICE & MASON RECITAL OPEN NEW REUTER

Two events marked the dedication of the new Reuter organ at the Westminster Presbyterian Church, Oklahoma City, Okla. described in THE DIAPASON for June 1958. At a choral service Feb. 14 the choir directed by Ben Manning with James McGaughy at the organ sang Schütz' Psalm 150 and Vaughan Williams' Festival Te Deum with brass players from the Oklahoma City symphony orchestra. The prelude and postlude, Prelude on a Scottish Psalter Tune and Truro Fanfare, were written for the occasion by Robert Moore, First Unitarian Church.

Marilyn Mason played the official opening recital April 29.

MARIE-CLAIRE ALAIN WINS 5th GRAND PRIX DU DISQUE

Two recent recordings by Marie-Claire Alain, made for Erato, of the trio sonatas and chorale transcriptions of Bach have been awarded the Grand Prix du Disque for 1960. These as well as other works recorded by this artist, and similarly honored, will be included in programs for her first American tour January and February 1961.

Madame Alain has been engaged for a number of appearances including Philadelphia, Milwaukee, Denver, Dallas and Boston.

DAVID PIZARRO TO PLAY GERMAN RECITAL TOUR

David Pizarro, AAGO, MusM, LTCL, instructor at North Carolina College, Durham and choirmaster at St. Philip's Church will make an eight-week recital tour of Germany. West German cities to be visited are Bonn, Wuppertal-Barmen, Bad Oeynhausen, Herford and Berlin. Permission for engagements in East Germany is still pending.

He will also record some of the organ works of Brahms for the Norddeutscher Rundfunk in Hannover.

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MARCHAL TO HEAD FACULTY AT SYRACUSE U SESSIONS

The summer organ festival at Syracuse University school of music July 18-22 will feature André Marchal in three recitals and a master class, a lecture on Catholic music by Joseph J. McGrath, another on Protestant music by Vernon de Tar and a discussion of contemporary organ design led by Walter Holtkamp who has installed five organs at Syracuse. M. Marchal will make a recording on the Crouse auditorium organ under the Westminster label and for the Syracuse University Press.

END-YEAR CHORAL PROGRAM AT UNION USES ENSEMBLE

The final choral program of the school year was performed May 3 in James Memorial chapel, Union Theological Seminary, New York City. The seminary choir conducted by Earl Berg sang the following in the context of a choral service: Magnificat Anima Mea, Buxtehude; Gloria, Vivaldi; Make Me, O Lord God, Pure in Heart, Brahms, and Two Psalms, Holst. An orchestra of students from the Juillard School of Music and the seminary assisted. Soloists were chosen from among the students and faculty.

KINGSTON CHOIR ON TOUR EASTER WEEK IN STATES

The choir of St. George's Cathedral, Kingston, Ont., which sang daily services for a month in Westminster Abbey in 1954 made a short tour in Easter week. Sixty men and boys sang evensong and a choral recital under George Maybee's direction April 22 at St. Paul's Cathedral, Erie, Pa., at Christ Church, Shaker Heights, Cleveland, Ohio April 23 and at Grace Church, Sandusky, Ohio April 24.

VIRGIL THOMSON conducted the Crane Chorus and orchestra at the State University College of Education, Potsdam, N.Y., May 14-15 in his Requiem Mass commissioned for the college's annual spring festival of the arts.

Useful New Book for Church Musician

When two men of the standing of Austin Lovelace, long a familiar figure at AGO conventions as a lecturer, and William Rice, president of NAFOMM, get together on a practical book on the ministry of music in the church you expect something worth owning and studying. *Music and Worship in the Church* (Abingdon Press) does not disappoint. Almost every question posed by the familiar multiple-choir set-up is anticipated and answered. What does and what should the church musician play, conduct, join, talk about, think? It's all here. The glossary seems to us a bit obvious but the bibliography is extraordinary. We have not had time to study this book in detail or to "try it out" but we intend to. We felt that we should not wait any longer to applaud it.

Not nearly so pertinent to our columns are two other books. Our readers who teach sight-singing will want to examine *A New Approach to Sight Singing* by Berkowitz, Fontrier and Kraft (W. W. Norton). Made up almost entirely of musical material from many sources, it follows a clear logical plan in which musicianship and musical knowledge grow right along with sight-singing technique.

You Too Can Sing by Fracht and Robinson (Chemical Publishing Co.) is a very curious book. Informal in tone almost to the point of cuteness, its line-drawing illustrations and childish-looking bits of music manuscript give it a strange flavor which apparently masks a very serious intent and conviction. This may have some possibilities as a do-it-yourself project.—F.C.

A PROGRAM April 11 at Earlham College, Richmond, Ind. featured the works of Garland Anderson. Jay Lovins, Ottawa, Ill. played the composer's Three Chorale Preludes on Hymn Tunes by William Billings.

EUGENIA Wright Anderson, retiring president of the Chicago Club of Women Organists has been elected vice-president of the northern area of the Illinois Federation of Music clubs.

JOSEPH W. CLOKEY SAN DIMAS CALIFORNIA

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APM-124 God Rest Ye Merry, Gentlemen, SATB, A. P. Van Iderstine25

... and don't forget:

- APM-100 Coventry Carol, SATB, George Lynn\$.24
APM-101 Child of the Sovereign Heart, SATB, Austin C. Lovelace22
APM-103 Clap Your Hands, SATB, J. H. Diercks22
APM-104 In Christ There is no East or West, SATB, L. Lawrence Curry22
APM-105 O Thou Eternal Christ, Ride On!, SATB, Austin C. Lovelace22
APM-106 Blessed Is the Man, SATB, Jane Marshall22
APM-107 Sing Praise to God, SATB, John Dressler20

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The new Casavant organ in the Menlo Park, Calif. Presbyterian Church has been used in a series of ten recitals by organist-choirmaster Robert M. Quade since its dedication a few months ago. The programs covered a wide segment of organ literature.

The organ and choir are located in the rear gallery. The installation is pictured in the Casavant advertisement on page 5 of the February issue of THE DIAPASON. Its specification, designed by Mr. Quade and Richard C. Stegner, Jr. is as follows:

GREAT

Quintaten, 16 ft., 68 pipes
Principal, 8 ft., 68 pipes
Spitzflöte, 8 ft., 68 pipes
Octav, 4 ft., 68 pipes
Rohrflöte, 4 ft., 68 pipes
Superoctav, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes

SWELL

Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 68 pipes
Holzgedeckt, 8 ft., 68 pipes
Nachthorn, 4 ft., 68 pipes
Spitzoctav, 2 ft., 61 pipes
Plain Jeu, 3 ranks, 183 pipes
Trompette, 8 ft., 68 pipes
Krummhorn, 4 ft., 68 pipes
Tremulant

CHOIR

Cor de Nuit, 8 ft., 68 pipes
Erzähler, 8 ft., 68 pipes
Erzähler Celeste, 8 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Nasat, 2½ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Tremulant

PEDAL

Subbass, 32 ft., electronic
Violone, 16 ft., 32 pipes
Cor de Nuit, 16 ft., 12 pipes
Quintaten, 16 ft., 32 notes
Spitzprincipal, 8 ft., 32 pipes
Cor de Nuit, 8 ft., 32 notes
Quintaten, 8 ft., 32 notes
Choralbass, 4 ft., 32 pipes
Contre Trompette, 32 ft., electronic
Trompette, 16 ft., 32 notes

JOHN HAMILTON'S April appearance included a recital with Lawrence Maves, violin, before the Eugene, Ore. AGO Chapter April 19, at Willamette University, Salem, Ore. April 20 and at Oregon State College, Corvallis, April 22.

NUNC DIMITTIS

FREDERICK KINSLEY



FREDERICK KINSLEY died April 30 in a Huntington, N. Y., hospital at the age of 73. Minister of music at the First Methodist Church, Worcester, Mass., since 1946 he served as organist and director at the Riverside Church, New York City from 1940 to 1946.

A native of New Haven, Conn. and a graduate of the Yale school of music, Mr. Kinsley held a licentiate of Trinity College, London. He studied at King's College, London and with Widor in Paris.

He served in the U. S. army in World War I.

He spent much of his life in the New York metropolitan area serving several churches, teaching public school music and helping produce shows at New York's old Hippodrome.

Mr. Kinsley leaves two daughters, a brother, a sister and three grandchildren.

HUGH C. PRICE



HUGH C. PRICE, La Salle, Ill., prominent teacher of the Chicago and Northern Illinois area, died April 6 as a result of an automobile accident Feb. 21. THE DIAPASON reported Mr. Price's forty-ninth anniversary as organist and director of the First Methodist Church, Kewanee, Ill. in the February issue.

An organ student of Wilhelm Middel-schulte, a piano student of Leopold Godowsky and Fanny Bloomfield Zeisler, and a graduate of the Wisconsin Conservatory, Milwaukee, Mr. Price was teaching an extremely heavy schedule at the time of the accident. He was on the staff of the Sherwood School in Chicago from which he held a master degree and he taught in several Illinois cities. Among his prominent organ students are Virgil Fox, Wayne Dirksen, Eldon Hasse, Hubert Kaszynski and Gary Deavel.

Born in Kewanee, Mr. Price was in his 74th year. He was an AGO member of a number of years' standing and was active in civic and fraternal affairs in La Salle.

at the time of the installation of the organ in 1895. Leon Boellmann was chairman of the auditions committee which made the selection.

Last year M. Guzman received the decoration of a chevalier of the order of St. Gregory the Great. His daughter is Mme. Guzman-Nagotte, harpist and winner of the Grand Prix de Rome.

FRENCH ORGANIST DIES
AT 90; SERVED 65 YEARS

Miguel Guzman, organist of Notre Dame, Dijon, France, died Jan. 23. He had played his services Jan. 1. Plans were being made at the time of his death to celebrate his ninetieth birthday and his completion of sixty-five years at Notre Dame.

Son of a South American father and an Alsatian mother and born in 1870, M. Guzman won his post in open examination

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Central Methodist Church Will Have
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Exposed—Mrs. John W. Almond
Is Director of Music

The Central Methodist Church of Albemarle, N.C. has given the Schantz Organ Company, Orrville, Ohio, a contract to build a new three-manual organ. The swell and choir divisions will be installed in chambers opening into the chancel. The great and unclosed ranks of the pedal will have exposed pipework in a shallow transept.

Bailey Gulledge was chairman of the organ committee with Mrs. John W. Almond, director of music. Negotiations for the Schantz Company were by Alfred E. Lunsford.

The stoplist is as follows:

GREAT

Open Diapason, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Chimes, 21 bells

SWELL

Viole de Gambe, 8 ft., 61 pipes
Flute a Cheminee, 8 ft., 61 pipes
Viole Celeste, 8 ft., 49 pipes
Prestant, 4 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Trompette, 8 ft., 61 pipes
Tremulant

CHOIR

Nason Gedackt, 8 ft., 61 pipes
Dulciana, 8 ft., 61 pipes
Unda Maris, 8 ft., 49 pipes
Koppelflöte, 4 ft., 61 pipes
Spitzprincipal, 2 ft., 61 pipes
Oboe, 8 ft., 61 pipes
Tremulant

PEDAL

Bourdon, 16 ft., 32 pipes
Gemshorn, 16 ft., 32 pipes
Flute a Cheminee, 16 ft., 12 pipes
Principal, 8 ft., 32 pipes
Gemshorn, 8 ft., 12 pipes
Flute a Cheminee, 8 ft.
Octave, 4 ft., 12 pipes
Gemshorn, 4 ft., 12 pipes

PRINCIPAL CHORAL works of the thirtieth annual festival of American music at the Eastman School, Rochester, N.Y. April 27 - May 4 were the Villa-Lobos Mass in Honor of St. Sebastian and R. Nathaniel Dett's The Ordering of Moses. Dr. David Fetter conducted the Eastman Singers and David Craighead was at the organ for the Dett.

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CHICAGO, JUNE 1, 1960

The Antiquarian Kick

A friend of ours who combines fine musicality with a broad outlook on people often starts us thinking about things we have neglected to get concerned about. One day recently he began in some such fashion as this:

"You know, when I was a young student the worst thing you could say about a musician was that he didn't know there had been any music written since Beethoven. But now it is a genuine distinction for an organist to believe there has been no music written since Buxtehude and Pachelbel."

"How far," he continued "will this antiquarian kick lead us? Can organists afford to narrow their point of view that much? Is the audience for organ music vast enough to support a bevy of specialists?"

Obviously our friend doesn't think so and he compares the great audiences of more eclectic symphony orchestras with the less numerous if more ardent devotees of such specialist groups as I Musici and Pro Musica. The combined audience for organ music, he feels, is enough smaller that its specialists' share would be almost microscopic.

Of course there is truth and food for thought in what our friend says but there is a wholesomeness about the antiquarian trend too. A generation or so ago a good segment of every organ recital was music which would have sounded better played by other instruments or groups of instruments. And small wonder, too, since many organs did their best to imitate other sounds and had little intrinsic organ quality or ensemble. With the search for a real organ sound which has characterized our contemporary building (whether we have begun to find it is a moot question!) has come a parallel search for the music most typical of that sound. And a vast storehouse has opened up. Not all of it is good, of course, but little of it would sound better on a violin, or two clarinets and a bassoon,

or even in a symphony orchestra.

It is this special organ quality that gives this music its value to us as organists and which is having a marked effect on contemporary organ composition.

So let's keep our perspective and not get narrow in either direction. The twentieth and, yes, the nineteenth centuries are part of our musical storehouse too. Let's keep a vital interest in them at the very same time we appreciate the treasures which excavations into a more distant past have unearthed.

Report Card

About now, one considerable group of our readers is busily making out report cards in schools and colleges. Another extensive group is anxiously awaiting those little cards with their fateful sets of letters.

The rest of us are "totting up" our own year's work too, though perhaps a little less literally. How would you grade yourself? Consider: your professional accomplishments, your inner growth, your "public relations" (a modern translation of "deportment," perhaps.)

We know very few people in our field who deserve less than a passing average. We are all weak in some "subjects" and have to excel a little in others to bring up our average.

And most of our colleagues are much too modest to give themselves even one A-plus, let alone a straight A average. Yet few of us are so insecure in our lives and our careers that we would give ourselves a string of F's.

We suspect that most of us would feel that an honest grade for our efforts would be that tentative one which finds itself among so many college "marks." The letter I, for Incomplete, usually indicates that one has not completed all that was expected of him but that he still has a little time left to try to catch up.

Our report card, we confess, has a long string of I's.

Welcome Mat

This time of year when so many of us are on the go—vacation trips, conventions, summer study—many of our readers may be passing through Chicago. Time between trains or planes may provide opportunities to call at the office of THE DIAPASON.

Browsing in old issues, thumbing through stacks of choral and organ music reviewed in our columns, glancing at our card files of stoplists, special articles and biographical sketches may not be more fun than shopping as a way to pass time but it is a lot easier both on the feet and on the wallet.

No, THE DIAPASON doesn't have air-conditioning—not yet. But we do have room and we enjoy visitors. And we speak your language.

We are only a handful of minutes from any of the depots, on the south end of Chicago's famous Loop.

All-star Game

One way of looking at it is that the Detroit convention will be a kind of organists' big-league ball game between the Baroqueists and the Romantics.

Dugout gossip has it that the B's look very good with Biggs in there pitching (he's a Power hitter too!) and Viderø behind the plate giving him those North Europe signals. (We saw Viderø in a pre-season exhibition game in the Florida league and he showed a lot of stuff.)

We don't know the whole B line-up. As far as we have heard they have no one in left field or coaching at third base.

And they are going to need a strong defense when Virgil Fox comes up to bat for the R's. Sometimes Fox pulls such

Letters to the Editors

"Boy Sopranos"

Carbondale, Ill., May 10, 1960

Dear Sir,
Replying to Thomas Appleby's enquiry
(THE DIAPASON for May):

1) Boy TREBLES (NOT "sopranos") are the traditional voice of the liturgical service. Their use is still advocated and fostered in Europe. Possibly the reason for the introduction of females into church choirs in this country is because this country is run by females.

2) Boys will leave chewing gum on the pews and finger marks on the music books; they will scuff the chancel carpet with muddy shoes; they chase each other in wild warlike circles with bloodcurdling whoops guaranteed to scare the Mothers' Union. Boys will lie, tell tales, pinch each other's bottoms, scribble in the hymnal during the sermon. They can be relied upon to find the longest route home (preferably through puddles) after rehearsal, thereby causing mental cruelty to mother. They never carry handkerchiefs (what are the choir surplices for?); but may be expected to transport live frogs or white mice into the sacred courts of the Lord (probably to offer as sacrifices). Boys will try the patience of an Archangel, test the endurance of an Odysseus and put years onto Methuselah.

3) The responsibility for their behaviour is solely that of their choirmaster. Any mother will swear to the corrupting influence of this person whose sole function is to occupy the boys for a few hours each week so that mother can be quiet. And many clergymen will authoritatively confirm that boys are natural angels, only led astray by weak and ineffective choir-masters: the clergymen usually know better methods of handling boys, but the priesthood is sworn to secrecy.

Why bother with boys? (Otherwise known as "brats," "demons," "fiends," "vandals" etc.)

It is incorrect to assume that the proper training (and handling of such voices is a lost art outside of the cathedrals. Despite a few slight difficulties, already enumerated, men there are who will spend years of study and hard work in learning and perfecting the art of the Boy Choir. The reason they are prepared to do this is because:

a) Boys' voices, once trained, (and it only takes about five years of hard work!) provide the most "impersonal" quality so much desired in sacred music. Their range is better than that of the average mediocre mezzo-soprano found fluttering in many choir stalls.

b) Win the loyalty of a boy and it will remain unshaken for life. A girl's loyalty can be shattered by any handsome young man from a rival choir.

c) A boy will work much harder, with less complaining, without thought of becoming a prima-donna or seeing his name printed in the church bulletin. And he will do this out of sheer loyalty and devotion.

d) The choirmen of tomorrow are the boy trebles of today.

There is no short cut to learning this art—or any art. If Thomas Appleby is truly interested in boy trebles he can do the following:

i) Attend any of the excellent choir schools advertised from time to time in THE DIAPASON. These are usually under Episcopal patronage because the Episcopal Church has NEVER abandoned the boy choir and has centuries of tradition to back up its teaching.

ii) Write to the Royal School of Church Music, Addington Palace, Croydon, Surrey, England. The Royal School will flood his mail box with information and with very practical help.

iii) Take a sabbatical and attend the Royal School in person. If this is not practicable, write to any of the leading cathedral choir schools for information on summer instruction.

I have been an organist and choirmaster for thirty years: many a time at choir rehearsal I have agreed with the proverb that "the Devil is a woman"; but I have never failed to see the light of the angels in the mischievous eyes of a boy. Good luck, Thomas Appleby!

Sincerely,

HERBERT D. WHITE

Looking Back into the Past

Fifty years ago the following news was reported in the issue of June 1, 1910—

The Rudolph Wurlitzer company took over the Hope-Jones Organ company, moving the plant from Elmira, N. Y. to Tonawanda. This was the real beginning of the "mighty Wurlitzer" theater organ.

Each subscriber who "pays \$4 or more is to have his or her name engraved on one of the pipes of the new organ" at Grace Methodist Church, Elgin, Ill. "The Odd Fellow and Rebekah lodges have subscribed for one pipe each."

The Canadian Guild of Organists (out of which the RCGO grew) held its first general council meeting May 10 in the Queen's Hotel, Toronto. Sir Frederick Bridge was the patron and Dr. Albert Ham the president.

The old Tannenburg organ was removed from the Moravian Church, South Bethlehem, Pa., to the Moravian Church at Lititz.

R. Huntington Woodman celebrated his thirtieth anniversary at the First Presbyterian Church, Brooklyn, N. Y.

Twenty-four free organ recitals were given in the season at the Scottish Rite auditorium, Duluth, Minn.

Twenty-five years ago these occurrences were recorded in the June 1, 1935 issue—

New York City readied plans for the first convention June 24-28 of the merged AGO and NAO. Warden Charles Henry Doersam's drive for representation of all chapters had already reached a total of fifty-six including several Pacific coast chapters. Hotel Astor advertised "room with bath for \$2.50."

Regional conventions were held at Toledo, Ohio, Lawrence, Kans., Washington, D. C., Williamsport, Pa., and Jacksonville, Fla.

Signs of a break in the Great Depression were reported as the organ industry showed an increase of seventeen per cent over the previous year.

Ten years ago the following events were published in the issue of June 1, 1950—

Karl Straube, famed organist of St. Thomas' Church, Leipzig, Germany, and teacher of many prominent organists, died in April.

Rolande Falcinelli, French virtuoso, scored in her American debut in New York City.

Ronald K. Arnatt won the Church of the Ascension organ competition, Edward G. Mead the Capital University one.

MARRIOTT TO RING FOR USA
AT HOLLAND COMPETITION

Frederick Marriott who has been general chairman for the AGO national convention in Detroit has just been signally honored in a way which will somewhat interfere with his function at the meeting:

The State Department of our government, just as this issue reached deadline, selected Mr. Marriott to represent the United States at the International Competition of Carillonneurs which meets June 27 to July 1 at Hilversum, Holland.

Mr. Marriott will play at the competition June 28, the first time our country has been officially represented in the international event.

Theodore Herzel, dean of the Detroit AGO Chapter, will serve as the acting chairman of the convention.

MUSIC PREMIERE, COLOR TV
AT CINCINNATI PREMIERE

The service of consecration of Christ Church, Cincinnati, Ohio was color-televized nationally on the NBC network Palm Sunday. Cecil Effinger's anthem To Thy Glory We Build was composed in honor of the occasion and dedicated to the church and to its organist-choirmaster, Parvin Titus.

ERRATA: Two regrettable slips in proof-reading in recent issues need correction. The winner of the FAGO award listed in April should have been Alice Mayberry of the Pennsylvania Chapter. A History of Western Music we liked in the May issue was by GROUT.



THE CATHEDRAL OF ST. JOHN THE EVANGELIST

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Spring Thaws Free a Fine Flood of Choral Music

Choral music began to come in this month again in "normal" quantities; some of it was of considerable interest.

Not every choral director will be able to perform such a work as Walter Piston's Psalm and Prayer of David for mixed voices and seven instruments (Associated). College groups should find it of great interest. We find the Prayer sections very satisfying chorally. The instrumental part has been reduced for piano or organ accompaniment.

Two more separate numbers from Hovhanness' Triptych are issued by Associated: numbers 3 and 5 of the Easter Cantata section: Mourn, Mourn, Ye Saints and Jesus Christ Is Risen Today. We have expressed admiration for Mr. Hovhanness' choral talent many times; his style is highly individual but not inordinately difficult; parts in these are divided.

Three Spanish Christmas Carols of the Sixteenth Century are in Associated's New York Pro Musica series. The first and third (Spanish titles, English words) use baritone solo and percussion, the second a soprano solo. Look these over.

Most of Associated's others this month are for Christmas: Arthur Plettner's SSA Away in the Manger (his own tune) and his bright divided Fanfare for Christmas Day; Alvin Etler's unaccompanied A Christmas Lullaby with divided sopranos but no other problems, and Robert Bayley's Winds Through the Olive Trees, very simple SSA. Leland Sateran's Death is Done in a short, arresting unaccompanied Easter work; Houston Bright's SSATBB Te Deum Laudamus ends very big after a fugal passage.

J. Fischer has a couple each for treble voices (SA), for combined choirs and for SATB. Kathryn Rawls' Bells of Spring was written with handbells in

mind and will be a happy addition for church organizations which include handbell groups; Earl Larson's Children's Voices is tuneful, easy and bright. His combined choir Lord God We Worship Thee will appeal to those who need this category of material; Paul E. Koch's Hosannah is an original three-stanza setting of Ride On! Ride On!; it will serve its design well too. Elthea Turner's Dear Lord and Father of Mankind sets four stanzas of the hymn in a not unfamiliar fashion; the unison and block harmony of Charles Black's The Yoke That Is Easy assures its lack of problems; an SA duet may be sung by whole sections.

G. Schirmer has just issued Reinhard Pauly's editions of Lenten motets by eighteenth century J. E. Eberlin. Groups familiar with the rather typical style will not have difficulty and will find these worth learning. English titles: O Saviour Our Refuge; Grief Is in My Heart; Trust in the Lord. Latin and English words are given. Marcel Frank's God's Glory and Honor has the tuning problems that modulatory harmony poses; its organ part gives good support; there are divided parts.

The remainder of G. Schirmer's group are for other than SATB voicings. Helen Lipscomb's small We Praise Thee O God comes SA; Carl Mueller's easy Sing Hallelujah, Praise the Lord comes SA and SAB. John Jacob Niles' arrangement of Kedron, from the Sacred Harp, comes at least SSA and SATB; it is a fine old tune considerably arranged. Fenno Heath has made a TTBB of Beethoven's Mount of Olives Hallelujah.

A small Easter cantata by Raymond Warren heads Novello's list. The Strife Is O'er provides title, text and musical thematic material in this work which employs three soloists and has an interesting organ part. In form it follows in the manner of the Baroque chorale cantata.

Novello is grouping some of its older copyrights into volumes of Short and Easy Anthems. Set 1 contains fifteen of varying age including several we find pleasantly familiar. Donald Cashmore's

Twenty Introsits will prove useful in many situations.

Three works from Novello have Latin text: a Missa Brevis by Stanley Alcock; Turbae by Anthony Milner, and an SSA Jesu dulcis memoria by Philip Cranmer. With an English translation added is a transposition of the Palestrina Adoramus Te.

SATB Novello anthems with organ accompaniment include: John Wood's Judge Eternal in big flowing style; a Benedicite, Omnia Opera by Lionel Dakers usable also unaccompanied; Kenneth Leighton's extended Magnificat and Nunc Dimittis with lots of organ; Desmond Ratcliffe's Hail to the Christ!, a short joyful Christmas anthem, and The Day Thou Gavest, arranged by H. A. Chambers, we regret to report, from the Londonderry Air.

Unaccompanied new Novellos are Derek Holman's Christmas carol, O My Dear Heart; Donald Cashmore's Jesus Comes with All His Grace with a free soprano solo, and William H. Harris' motet for double choir, Bring Us, O Lord God.

Novello carols for unison voices are: Gerald Cockshott's In Worship of Christ's Nativity and Haste to the Manger, and Desmond Ratcliffe's The Christ-child Jesus, all simple and tuneful. Not carols but also unison are: Derek Holman's O God, My Heart Is Ready and Leonard Blake's Lord of the Worlds Above.

Mills has a First Chorus Album by Edward B. Jurey for treble voices; it contains very little sacred material and is for school use. This publisher's other music sent this month was not in the field we try to serve.

A simple Haydn Wood setting of the prayer of St. Francis, An Instrument of Thy Peace is for TTBB (B. F. Wood).

Abingdon Press makes an early bid for Christmas with: Cecil Lapo's Christmas Lullaby arranged for combined choirs from a familiar Mozart tune with the adult choir humming and a soprano oo-ing; T. Frederick Candlyn's SAB The Child of Bethlehem (tenor optional), and a Van Iderstine version of God Rest

Ye Merry that is largely unison. Lloyd Pfautsch's new setting of what most of us know as Hursley bears the title of God of Might, We Praise Thy Name; it is not difficult. Mark Dickey's Sing Alleluia Forth leaves us a little uneasy as to prosody but has no problems. V. Earle Copes' For the Bread is a simple but effective hymn-anthem for communion. Robert Powell's Let Saints on Earth be obvious but highly workable.

Boosey sends a cantata by Howard Ferguson with a text from the Anglo-Saxon: The Dream of the Road. This had its first performance at last year's famed Three Choirs Festival. It is a considerable work and should be seen by directors who have facilities for such performances.

Peters sends a six-stanza hymn-anthem on Hanover (O Worship the King) by Ulusses Kay with some harmonic individuality.—F.C.

LUTHERAN SOCIETY HOLDS 3RD ANNUAL CONFERENCE

The Lutheran Society for worship, music and the arts will hold its third annual conference at Muhlenberg College, Allentown, Pa. June 8-10. Participants in the conference will hear lectures on early Lutheran and Moravian history. The Moravians will share in the schedule at another point when Dr. Ifor Jones will conduct members of the Bethlehem Bach Choir in a concert of choral and instrumental music.

A panel on the writing of hymns could serve to encourage thinking and writing in this area. There will be art, architecture and trade exhibits. The commissions of the society will meet in workshop sessions to discuss problems and questions relating to their several areas.

THE MAY series of noonday recitals at Christ Church Cathedral, Indianapolis, Ind. featured Cynthia Ferguson, Scobey, Mont. pupil of Arthur Carkeek, DePauw University; Ken W. List, pupil of Kenneth Roberts, Jordan College of Music; Fred B. Binckes, Gary, Ind., and John Fenstermaker, student-assistant to Robert Hobbs at the Cathedral.



The Royal Canadian College of Organists

ALMOST A REGIONAL

The Kitchener Centre was host to more than 130 members of the Brantford, St. Catharines, Stratford and Hamilton centres April 30 for an organ tour of Kitchener. It was virtually a one-day regional convention without the usual business sessions.

The day began at the chapel of St. Matthew's Lutheran Church with a welcome from Kitchener's chairman Gwilym Bevan and a recital by Gordon Jeffery, FRCO, London, Ont. Mr. Jeffery played works of Vivaldi-Bach, Kirnberger and Bach.

At Trinity United Church Mr. Bevan, host organist, gave the history of the organ and demonstrated the tonal revisions made in 1957. Peter W. Snyder, ACCO, St. Catharines, played pieces by Marcello, Bach, Peeters, Dupré and Rowley.

The J. C. Hallman Co., Waterloo, was the third stop on the tour. Members were shown how an electronic instrument was built. An interesting feature was the first showing of a new three-manual model. James Chalmers, ACCO, Toronto, played a short recital.

Eugene Fehrenbach, host organist, St. Mary's Roman Catholic Church, commented on this church's organ and the fine acoustics of the building. George Fox, ARCO, Brantford, played compositions of Bach, Bridge and Fox.

The last stop on the tour was St. Andrew's Presbyterian Church. While the ladies put the finishing touches to the dinner the group had an opportunity to inspect new organ and choral music put on display by the Waterloo Music Company. After dinner Gordon Douglas, FCCO, Burlington, played a recital including the works of Buxtehude, Pachelbel, Hindemith, Bonnal, Hurford, Cook and Bach. Mary Lou Baker, soprano, assisted.

The centre sponsored three Lenten recitals at St. Matthew's Lutheran Church. Catherine Palmer, FRCO, Toronto, March 21; J. B. Herdman, Waterloo, March 28, and Max H. Yount, Oberlin, Ohio, Conservatory of Music, April 4. These programs appear in the recital section of this issue.

HOWARD W. JEROME

North Bay

The North Bay Centre sponsored a recital of organ and choral music May 1 at the Church of St. John the Divine. Featured recitalist was Victor Togni, ARCM, who played Toccata and Fugue in D minor, Bach; Concerto 10, Handel; Pastorale, Franck; The Bells of Westminster, Vierne. He ended the recital with an improvisation on a theme from The Mass of the Three Angels, submitted by William Cameron. Mr. Togni was assisted by a choir of twenty-five voices selected from various North Bay churches and directed by Sgt. William Wood and accompanied by Mr. Cameron. They sang numbers by Bach, Elgar and Halvorsen. At the intermission Chairman Alan R. Crabtree welcomed Mr. Togni and the large audience and explained that the collection would be devoted to the RCCO headquarters building fund.

Peterborough

The April 3 meeting of the Peterborough Centre took the form of a hymn festival at St. Paul's Presbyterian Church. A large choir made up of choristers from churches of all denominations led in the singing of the hymns. Chairman Gordon Fleming welcomed a large audience and invited them to join in the singing. Dr. H. Hutchison conducted opening and closing prayers and gave a commentary on each hymn. The prelude and first group of hymns were played by National President James Hopkirk. The second group of hymns and offertory were played by C. Allen and the closing group and postlude were played by W. Perry. A. Hawley, H. Northrop, P. Walker and W. Downes acted as sidemen.

W. E. DOWNES

Ottawa

The Ottawa Centre held a student recital at St. Andrew's Presbyterian Church March 19. The program included works by Bach, Albinoni, Pachelbel, Stanley, Franck, Vierne and Dazke. Taking part were: Lane Showalter, Jean Southworth, Jean Pownall, Timothy Showalter, Aubrey Foy, Evelyn Breasley and Allan Driedger. Following the recital members were entertained by the choir.

RETA MARSHALL

RCCO Convention Plans for West Coast Are Complete

Plans for the annual convention of the Royal Canadian College of Organists to be held August 16-19 are now essentially complete. This year, for the first time in history, the RCCO will meet on the west coast, in Vancouver and Victoria, amid delightful scenery and away from the eastern heat of mid-summer. The convention will follow on immediately after the conclusion of the Vancouver International Festival.

With the change in locale, a change of pace is also promised in keeping with the holiday season. Ample opportunity will be provided for enjoyment of mountains and waterways of British Columbia's coast as well as a varied musical program.

The University of British Columbia will serve as headquarters while the convention is in Vancouver. Registered delegates will be accommodated in the new residences on the campus, one of the most beautifully situated university campuses in the world. The council meeting will be held there on the afternoon of August 15. Registration will begin that same evening in the Common Block of the new men's residences.

Registration will continue at 9:00 on Tuesday morning, to be followed by the annual meeting with President James Hopkirk in the chair. After a lunch at which Dr. Welton Marquis head of the newly organized Department of Music at the University will be the speaker, Hugh Bancroft will be heard in a recital of examination pieces. The afternoon will conclude with evensong at St. James Anglican Church. A Chinese dinner in Vancouver's Chinatown will be the novelty for the day.

Wednesday morning will be given over to sightseeing—a bus tour of Stanley Park, West Vancouver and other scenic spots, to arrive in New Westminster in time for a recital by Walter Eichinger. En route the cavalcade will stop for a picnic lunch. The evening attraction will be a program of baroque and modern chamber music with organ and harpsichord under the direction of Hugh McLean.

On Thursday morning the delegates will travel to Victoria by CPR boat, to enjoy the beautiful trip through the Gulf Islands. A visit to the Cathedral, to hear the peal of bells and see the bell ringers in action will conclude the day.

Friday morning will be left open for sightseeing in and around Victoria, a recital will be heard in the afternoon and a banquet in the Empress Hotel in the evening will bring the convention to a close.

Arrangements for travel to and from the convention are in the hands of the Canadian Pacific Railroad passenger agents. Further details of the convention program can be obtained by writing to the convention secretary, Mrs. Carol Williams at 143 East 4th Street, North Vancouver, British Columbia. Early registration is highly desirable because of limited hotel accommodation during the holiday season.

Victoria

The Victoria Branch met April 9 at the Centennial United Church to hear the following student recital: Timothy Vernon—Fughetta on B-A-C-H, Rheinberger; Lord God Have Mercy on Me, Bach; Norman Abbott—Largo, Violin Sonata 6, Handel; Prelude in E minor, Bach; Barry Castles—Gavotte, Corelli; Pat McIvor—The Day That Is So Joyful, Bach; Finale, Sonata 6, Mendelssohn; Catherine Shore—Fantasie in C minor, Bach; Alla Marcia, Ireland; David Palmer—two excerpts, Five Short Pieces, Whitlock; Fugue in D major, Bach. Vocal music was also heard.

The branch met March 12 at radio station CJVI for a conducted tour. The tour was followed by a short executive meeting.

HILDA ASHEY

Owen Sound

The Owen Sound Branch met April 24 at the First United Church with Chairman Kerslake in charge. A recording of Beaumont's 20th Century Folk Mass, provided by A. G. Tucker, was played, followed by a discussion in which each member participated. Mr. Kerslake introduced Edouard Bartlett, music instructor of the OSCVI staff who spoke on the task of creating a love of music in students and a desire to go on learning and maintaining interest in music after leaving high school.

SCENE OF RCCO CONVENTION IN PACIFIC COAST CITY



A BIRDSEYE VIEW of the University of British Columbia campus gives a tempting sample of the scenery which delegates to the RCCO convention at Vancouver Aug. 16-19 will enjoy. Visitors will be

housed in residence halls on this campus and several events will take place there as well.

More details of this convention will be found in the column on the left.

Edmonton

The Edmonton Centre met April 10 at the King Edward Hotel for a dinner meeting. Gerald Knight, Royal School of Church Music, was the guest speaker. He explained the function of the school and told of the various courses and publications available there. Members were invited to make use of the many services offered. A short meeting followed with R. Jacka, vice-chairman, presiding. The newly-elected officers for 1960-61 were: Vernon Barford, honorary chairman; A. Crighton, past-chairman; R. Gibson, chairman; H. Bancroft, vice-chairman; R. Jacka, secretary; J. Whittle, treasurer; M. Schwerman, THE DIAPASON correspondent; P. Delicate, G. K. Greene, K. McLaren, L. Van Kirk, executive committee. The group adjourned to the All Saints Cathedral to observe a choir rehearsal of massed Anglican choirs conducted by Mr. Knight.

The centre held an organ crawl March 20 starting from the Ralph Gibson home. The first stop was the Westmount Presbyterian Church where John Wetherill demonstrated a recently installed Baldwin instrument and played chorale preludes by Zachau, Buxtehude and Bach. The next call was at the Holy Trinity Church where Marlys Ross played numbers by Dunstable, Brahms, Bach, Buxtehude and Vaughan Williams on a two-manual Casavant. At St. Peter's Lutheran Church Marvlyn Schwerman demonstrated the two-manual, seven-rank Reuter organ and played compositions of Pachelbel, Bach, Mendelssohn, Van Hulse and Purcell. The tour returned to the Gibson home and the group listened to and examined a Morton pipe organ Mr. Gibson installed. Mrs. Gibson played numbers by Vivaldi-Bach, Handel, Bach, Yon and Willan. Following this Mrs. Gibson served lunch to the group.

DIANNE FERGUSON

Bay of Quinte

The Bay of Quinte Centre met at the home of S. Alec Gordon Feb. 13 for a Valentine party. Mr. Gordon read some items of poetry entitled The Charge on Old 100th, The Anthem and The Meditations of an Organist. A tape recording was then played that Mr. Gordon had made playing Grieg's Morning on a piano and electric organ separately and combining them on the one tape. Members formed a rhythm band and recorded several selections. A novelty recording was played while refreshments were served. Harold Bond expressed the thanks of the centre to Mr. Gordon for a most enjoyable evening.

F. E. MOORE

London

The London Centre met May 1 at the Calvary United Church. The main item on the agenda was the election of officers for the 1960-61 season. Officers elected were: T. C. Chattoe, chairman; Martin Boundy, first vice-chairman; Frank Rabjohn, second vice-chairman; K. C. Clarke, past-chairman; Margaret Needham, secretary; Ivor S. Brake, treasurer; Hazel Taylor, Bert Van der Hoek and Gordon Atkinson, additional committee members; Mrs. J. L. McClatchie, social convener; W. H. Wickett, council and Mr. Brake, London Arts Council representative.

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Calgary

The Calgary Centre sponsored an evening of contemporary organ music and display of organ music and anthems April 9 at the Cathedral Church of the Redeemer. Chairman Robert Hooper presided. Phyllis Chapman Ford played Veni Creator Spiritus, Pange Lingua, Lucis Creator Optime and Ut Queant Laxis, Dupré and Priere, Milhaud. Glenn Potter played Christians Sing Out with Exultation and Ye Sons and Daughters of the King, Van Hulse. He first played the hymn tunes from the Lutheran hymnal. The next organist was John Searchfield who played a composition of his own entitled A Memory of Spring followed by O Sacred Head Now Wounded, Wiedemann and Praeludium, Kodaly. Robert Bell concluded with Herzliebster Jesu, Zechiel; Caswall and Schmücke dich, Hurford; Herzliebster Jesu and Ein Feste Burg, Walcha.

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WRITE: Arthur Poister, 202 Crouse College, Syracuse University, Syracuse 10, New York for additional information.

By ROBERT V. CLOUTIER

[Paper read to the St. Louis, Mo. AGO Chapter March 30, 1959. Mr. Cloutier was completing his seventh year as minister of music at the Ladue Chapel, St. Louis at the time of the meeting. He is now engaged in graduate study in New York City]

The last step in the procedure of service music planning is the act of selecting the so-called "better" piece of "good" music!

The Need

Little headway can be gained in any project for improvement unless the church musician is motivated by something more than a personal desire to hear and perform "better" music. He must hold sound beliefs about life and about God which he can communicate to as many other people as possible. Sacred music is his medium for this particular communication. If sacred music goes beyond or does not include that end, it loses its value.

Two thoughts can serve as forces for launching a campaign for the right church music: "The chief end of man is to glorify God and to enjoy Him forever." (*The Westminster Shorter Catechism*) and "God made me, and God made the world I live in. Therefore, as long as I am faithful, I need have no fear of circumstances. God can make conditions work together to finish whatever is the best that he means to create in me." (George Russell Bowie, *The Interpreter's Bible*.)

The first statement has two distinct implications when applied to the selection and use of sacred music. That music must contain those ingredients which render it fitting for the glorification of God in His house. On the other hand, many church musicians sometimes forget that if man is to enjoy God in the infinite ways peculiar to each of us, the music used to sing His praise must be understood by the listener along with the performer. This fundamental restriction in the selection of music for church use is in a real sense a "Holy obligation and challenge" for any church musician. Though many factors combine to govern the choice of fitting church music, none is valid unless "God is praised and the man in the pew can do the praising with his mind and body and emotions. Thus the church musician's ability to choose music is the first consideration.

The second deals with the church musician's attitude toward people and toward his own work in the ministry of music. Theoretically, a church musician can never hold an audience completely, at least in the worship situation. The test for his success is that worshippers are assisted in their desire to glorify God and to enjoy Him—not the music. The test for the organist-conductor's failure, no matter how good the performance, is that he feels in his own heart that he got all the applause rather than simply his share. Without a willingness to accept this, the best preparations for better music campaigns can be made but effective and worthy results can never be realized.

The Action

1. FIND THE POINT OF DEPARTURE. What are your church people accustomed to hearing? What other opportunities for real "listening" do your church people experience? Where is your congregation in terms of musical literacy? Any church musician can avoid many pitfalls in music selection, if he will be patient and find the point of listening-departure.

2. LET TIME BE A CALCULATED ASSET. Construct a five-year program, at the end of which specific goals in understanding and program will have been reached with the most people. Burn the bad music, one sheet at a time for a while.

3. KNOW THE WORTH OF YOUR SUBSTITUTIONS. Select music that is sound in construction. You may need to bone up on the harmony and theory. You may need to set up a specific, planned routine for listening to recordings, services and concerts (especially choral and orchestral). Analyze the works of the masters. Study the "alignment" of musical sound at a given moment with the meaning of sacred words and phrases or specific con-

ditions of the worship continuity. Remember that any listener, even without musical training, can be influenced in his concepts of God's Kingdom and His Power and His Glory according as his emotions respond to the impact of the chaotic sonorities one composer selected to use for these words!

4. TAKE THE INITIATIVE IN HUMAN RELATIONSHIPS. Nothing is so dull as to play for a wedding or memorial service when the organist has neither interest in nor knowledge about nor loving relationship with the families for whom he is giving his time and service. Brides and their mothers will tend to be suspicious of your know-how and prone to request the forbidden junk if the organist is just a name on the church bulletin to whom they are to write a check. Though it be months in advance, write an introductory note to the prospective bride as soon as the wedding date is placed on the church calendar. (Sample note appended). A letter is better than a phone call at this point, for a well-intentioned commentary on the values of good wedding music can be enclosed with the letter, so that the bride will have a chance to think seriously about the importance of the music in advance of an interview or discussion with the organist. If the regular organist is prompt to show interest in the wedding, requests for some friend to play the service are usually nipped in the bud.

5. KNOW, UNDERSTAND, RESPECT AND LOVE THE CLERGY IN YOUR CHURCH SITUATION. The confidence that a bride or other church member will have in your qualification as a church musician will very much parallel your clergyman's estimate of you. No matter how musically illiterate a minister may happen to be (he may need your advice and help) his principal concern is for the spiritual welfare of his flock. He will suspect the organist who is not careful to let a congregation "enjoy" God with music. Remember, the sales job on the use of the right music must begin with agreement and understanding between clergy and organist.

6. BE PATIENT WITH THE BRIDE AND HER FAMILY. Remember that a family may plan only one wedding in a generation while the organist knows most of the details attendant to the service as routine. There is a great advantage in being emphatic in this respect, for we all must grow and our own qualification and musical tastes can be increased manifold if we take the time to see our actions and hear our own playing through the eyes and ears of the inexperienced and untrained. To have to say no to a bride (except on rare occasion) is not indicative of a well-informed organist; it means he has fallen short in the Christian ministry and in human relationships.

7. INCLUDE OTHERS IN PLANNING THE WEDDING SERVICE MUSIC. Invite the bride (include the groom if you can) to visit the church to discuss the wedding music. Occasionally the groom is more of a music lover than the bride, and, it goes without saying, he can be more convincing with the bride than the organist! Set up a tentative organization of pre-nuptial service music (and/or the musical content of the worship portions of the service). More important than any one piece, is the entire musical picture. Arrange pieces of similar style into groups. Invite the couple to listen to at least a few measures of each piece. Suggest that they express themselves when they are not satisfied. You may want to suggest they imagine the hour of the service as they listen. If they still are not pleased, all you need to do is play another piece of similar style. Doing this, you allow the couple to make a choice of music which you have already selected or consider appropriate and at the same time preserve a good continuity in contrasts for your program. There is always the possibility that the bride or groom will surprise you with a worthy request. In fact, this does happen now and then; it cannot, if the organist makes it obvious that he is only concerned about his preferences and personal taste. Usually the couple will be enough pleased with the sound of the magical organ and the beauty of the church that they will forget they even had requests . . . provided you are sufficiently prepared to suggest sound ideas, have practiced to play well, and are personally enthusiastic.

8. BE FIRM ABOUT BAD MUSIC—BE ENTHUSIASTIC ABOUT THE RIGHT MUSIC. Whether music is good or bad is not the real issue most of the time. The best music can be played badly and become bad

music. A trivial piece can seem a masterpiece, given effective and appropriate conditions of performance. The act of music in the wedding service is to let people enjoy God's blessing upon a new life relationship. It is not hard to convince a young couple that a fraternity song will not function here. It is not a question of bad music; the quality of the music need not be mentioned or ridiculed. Point out the significance of relating the right music to the spoken marriage service, to the feelings of man about God, to the atmosphere of praise and prayer, to the spiritual significance, through the expression of music, of including God's eternal blessing on the vows that are to be taken.

9. BE APPRECIATIVE. Whether you receive but a "thank-you" with a smile or a check, remember the bride's family with a note of appreciation. (Sample note appended). Because the organist is so often occupied with his duties and his choirs on Sunday mornings, he does not have the privilege of spending enough time with his church people. Participating in the wedding of a church family affords the organist the opportunity to get to know one wonderful family in his church. If the organist has taken the initiative in the ways described in the preparation and execution of the wedding experiences at church, he will have established a relationship in the total life of the church that can bring unlimited rewards both to himself and to those with whom he has associated at wedding time. Discovery of talent, potential musical and other leadership are often waiting for acquaintance with the minister of music or with a fuller knowledge of the church's needs. Along with a thank-you note, send a copy of the pre-nuptial or service music for the bride to place with other mementos. Girls have a way of sharing their experiences in wedding matters. Several years and hundreds of weddings later, having done this, I find that most brides leave the musical preparation up to the organist, in part because they can discuss with one another that there is evidence in other homes in the community that the minister of music can be relied on to plan, practice and perform music for their weddings that will let their families and friends glorify God and enjoy Him.

The Music

Nobody can be an absolute authority on the appropriateness of specific sacred music. One can only be guided by accumulated experience and knowledge—added to the influences of the ever-changing needs and times. To prepare a set list of compositions for wedding use that is more rigid than a suggested, helpful list closes the door of freedom to exchange ideas and to meet the churchman on his level of musical need and understanding.

What will best enhance the worship practices and environment in the church which I happen to serve?

Will most of the people for whom I play or my choir sings be able to glorify God and enjoy Him at this given time in their spiritual growth process and listening experience?

Is this music well written? (There are many requisites and implications here.)

Does this music bear a relationship to the functions of this service? (wedding, memorial, morning worship, other).

If there are sacred texts involved are they theologically sound in terms of the teaching and expression of faith in the church I am serving?

Have church musicians more experienced and perhaps wiser than I been effective with the use of this music?

Is my choir or am I, without respective technical abilities, able to give this music performance that transcends any limitations that will let the response of the worshipper be a spiritual one as well as emotional?

Can I be honest with myself and reevaluate the worth of this music periodically, knowing that spiritual needs change, conditioning of the human ear for musical-sound interpretations changes, that I myself must continue to grow in judgment and ability to evaluate?

Am I careful to watch the matter of musical associations, knowing that the sacred value of music becomes questionable according to the secular uses to which the same music may be put?

Do I continue to give my personal attention and time and concern and love to other people so that I can continue to improve my own criteria for determining which music is the right music for the right occasion for the most people?

Bearing in mind that all ages of people, all kinds of personalities, all kinds of personal beliefs and emphases on matters spiritual, all kinds of life experiences and needs are represented in the pews, is my total musical selection filled with variety—in style, in many musical contrasts, in the various messages it contains, in simplicity, in complexity?

Does my music go any place? Music is like conversation, thought progression, the natural action and movement of any life process. Music cannot stand still; its melody, its rhythm, its vertical resolutions of dissonance to consonance, its phrase relationships, the punctuation of its cadences all must lead the listener (trained or untrained) to a place in time. It is essential that careful attention be given to a period of pre-nuptial music so that contrasts in tempo, style, dynamics, key relationships and function are planned into the total listening time. People, being human, like to talk or meditate in idle directions. If people chitchat or are listless in the movement of worship in your church before processional time, the music is probably without forms of movement and contrast.

As a church musician is my own spirit tuned to my own desire to glorify God with the music I make; or, am I only infatuated with music as an interesting and enjoyable product of man's creativity?

A final, gripping criterion: would it be better in the interest of worship, that the worshipper sit in silence before God or hear these words said rather than sung—either, in preference to hearing the music that I consider myself qualified to choose?

Do weddings in your church continue to challenge you?: to play the organ well, to increase your repertoire, to know your church families, to assist the clergyman at rehearsal time, occasionally, in the midst of his busy schedule, to consider the music you make in the nature of a gift of love and understanding and spiritual significance for each new bride and groom? Or does another wedding on the calendar mean another Friday and Saturday to have late dinner? "God can make conditions work together to finish whatever is the best He means to create in me."

Initial Letter to Bride

Dear Mary,

Our church calendar shows that your wedding is scheduled for (date). I hope it will be assuring to you to know that the organist is looking forward to this great event along with you and the groom.

The enclosed, mimeographed sheets on wedding music are intended to be helpfully informative, and I want you to know that I shall do my best to make your wedding music inspirational, attractive listening for the congregation, and appropriate for the occasion of the nuptial service. So that I may have the pleasure of knowing you better, so that we may share together some of your hopes for the religious setting of your wedding, and so that I may play for you parts of the tentative program of music I shall prepare in advance, would you care to stop by my study following the 11:00 a.m. worship service on (date)? Perhaps the groom would care to be with you for this planning. If this time is not convenient, or if you prefer that I go ahead and plan the music, please advise our secretary, Mrs. (name). The visit and listening are not compulsory, by any means, and whether or not we can keep an appointment, I shall prepare a program of nuptial service music which, I hope, will be beautiful and appropriate for the occasion.

Sincerely,

(Enclose prepared brochure on wedding music)

Letter to Parents of Bride

Dear Mr. and Mrs. _____,

To have had the pleasure and opportunity to play for Mary and John's wedding and to get to know them and members of your families a little better was wonderful in my experience at (name of church). Thank you, too, for your remembrance to me.

Thinking that Mary may wish to keep it with other mementos of that important day, I am enclosing a listing of the wedding service music.

May we continue to have other rich experiences at church in service and fellowship in the days ahead, and may Mary and John have a life together abounding in successes and happiness.

Sincerely,

The Wedding Program

(Enclose with foregoing letter to parents. Type on separate sheet with church letterhead.)

Nuptial Service Music for the Wedding of
Miss Mary Jane Doe
June 17, 1960 at four o'clock

Our Father in the Heaven Who
Art.....Johann Sebastian Bach
(other numbers)

Processional music:
The Heavens Declare the Glory of God
(Psalm 19).....Benedetto Marcello
(other numbers)

Recessional music:
Joyful, Joyful, We Adore
Thee.....Ludwig van Beethoven
(other numbers)



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The new disposition is as follows:

GREAT

Open Diapason, 8 ft., 73 pipes
Clavichord, 8 ft., 73 pipes
Erzähler, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Twelfth, 2½ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 5 ranks, 305 pipes
French Horn, 8 ft., 73 pipes
Trompette, 8 ft., 73 pipes
Harp, 8 ft., 61 bars
Celesta, 8 ft.

SWELL

Bourdon, 16 ft., 73 pipes
Geigen Diapason, 8 ft., 73 pipes
Gedeckt, 8 ft., 73 pipes
Salicional, 8 ft., 73 pipes
Voix Celeste, 8 ft., 2 ranks, 134 pipes
Geigen Octave, 4 ft., 61 pipes
Chimney Flute, 4 ft., 61 pipes
Flautina, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes

Fagotto, 16 ft., 73 pipes
Trumpet, 8 ft., 73 pipes
Oboe, 8 ft., 73 pipes
Vox Humana, 8 ft., 73 pipes
Clarion, 4 ft., 61 pipes

CHOIR

Geigen Diapason, 8 ft., 73 pipes
Gedeckt, 8 ft., 73 pipes
Dulciana, 8 ft., 73 pipes
Unda Maris, 8 ft., 61 pipes
Koppel Flute, 4 ft., 61 pipes
Nazard, 2½ ft., 61 pipes
Principal, 2 ft., 61 pipes
Larigot, 1½ ft., 61 pipes
English Horn, 8 ft., 73 pipes
Clarinet, 8 ft., 73 pipes

SOLO

Orchestral Flute, 8 ft., 73 pipes
Gamba Celeste, 8 ft., 2 ranks, 146 pipes
Principal, 4 ft., 61 pipes
Flute Harmonic, 4 ft., 61 pipes
Mixture, 4 ranks, 244 pipes
Tuba Mirabilis, 73 pipes
Harp

ECHO

Vox Angelica, 8 ft., 2 ranks, 134 pipes
Spitz Flute Celeste, 8 ft., 2 ranks, 134 pipes
Vox Humana, 8 ft., 73 pipes
Cathedral Chimes, 25 bells

PEDAL

Contra Bourdon, 32 ft., 7 pipes
Bourdon, 16 ft., 44 pipes
Contra Bass, 16 ft., 44 pipes
Lieblich Gedeckt, 16 ft.
Octave, 8 ft., 44 pipes
Flute, 8 ft.
Flauto Dolce, 8 ft.
Super Octave, 4 ft.
Mixture, 3 ranks, 96 pipes
Trombone, 16 ft., 56 pipes
Tromba, 8 ft.
Clarion, 4 ft.

THE MENDELSSOHN Choir of Pittsburgh, Pa. sang Handel's Israel in Egypt May 9 with Roland Leich conducting.

MASON, DOKTOR ARE OKLAHOMA CONVENTION GUESTS



MARILYN MASON and Paul Doktor were featured guests at the twenty-ninth annual convention of the Oklahoma music teachers association March 13-14 at the Oklahoma State University, Stillwater. Dr. Max Mitchell, dean of the university school of music, and Mary S. Lowe,

president of the association are on Miss Mason's right.

A special feature of the program was a performance of Richard Purvis' The Ballad of Judas Iscariot for solo voices, mixed chorus and organ with John Loren Jones conducting.

THOMA TO STUDY AT VIENNA ACADEMY ON A FULBRIGHT

Erven Thoma, who receives a master of music degree in June from Washington University, St. Louis, Mo., has been awarded a Fulbright grant for a year's study at the Vienna Academy of Music, Austria. He has been organist and choir-master at the Samuel Evangelical and Reformed Church, Clayton, Mo. and director of the St. Luke's Hospital nurses chorus.

FESTIVAL OF SYNAGOGUE MUSIC HELD FOR 5TH TIME

The fifth annual festival of music for the synagogue took place April 22 and 29 and May 6 at Temple of Reform Congregation Keneseth Israel, Elkins Park, Pa. Ritual music by Salomon Sulzer and Abraham W. Binder was heard as well as a performance of Handel's Belshazzar. Frederick Royce was organist and music director and Marshall Heinbaugh was cantor.

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THEREFORE WATCH THAT YE BE READY	97-6316	.75
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HOW THEN SHALL WE FIND BREAD	97-6315	.85
For SSATB chorus, two violins and continuo.		
I AM THE RESURRECTION	97-6317	2.00
For tenor, strings and continuo.		
ALLELUIA! OH REJOICE, YE CHRISTIANS, LOUDLY	98-1471	.40
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**Lenten and Easter
Bulletins Are
Encouraging**

For a number of years THE DIAPASON has taken the hundreds of church bulletins and programs sent in after Lent and Easter and has prepared a kind of digest of them, noting marked trends when they appeared and drawing conclusions when possible. The number of folders received and the wide geographical areas which they represent have convinced us that we get a representative sample, certainly comparable to the various polls conducted on every conceivable subject by professional public opinion samplers.

This year's crop certainly displayed no striking facets such as the sudden emergence of the Fauré Requiem about three years ago, or the equally remarkable shelving of Handel's Messiah another season. Nor was there widespread programming of single anthems as so many years evidenced the popularity of Randall Thompson's Alleluia or Clarence Dickinson's In Joseph's Lovely Garden. As a matter of fact anthem usage is such a varied kaleidoscope this year that more time and space than we have at our disposal would be needed even to speak sketchily about it. The only trend, and not a new one, is the emergence of the Easter carol, traditional or composed, as the characteristic choral expression of Easter at least in the less liturgical church.

The Easter cantata, even Bach's Christ lag in Todesbanden, seems a thing of the past on the great day itself. Probably it takes too much time on a day when so much goes on anyway and when once-a-year parishoners may crowd the regulars into nooks and crannies.

So this summary's main emphasis becomes the major choral works performed in Lent. Since these works are often a choir's major achievement of the whole church year, we feel there is considerable to be learned from a look at what the bulletins tell us.

The requiem has become the uncontested favorite for Lenten presentation, surpassing the more narrative works which formerly dominated the list. Five requiems share the programs: Mozart, Brahms, Verdi, Fauré and Durufé. Performances varied from modest ones with organ to full-scaled ones with major symphony orchestra.

The Fauré work continues its popularity. Among churches hearing this lyric work this season are: St. Luke's Methodist, Washington, D. C., Katherine Rawls with William O. Tufts guest organist; Fremont Methodist, Gloversville, N. Y., a council of churches program with Mrs. John Huizing directing and Mrs. Horace Hallenbeck at the organ; St. Andrew's Episcopal, Roswell, N. Y., John Doney; Community Church, Vista, Cal., William C. and Charlotte Tripp Atkinson; First Congregational, Akron, Ohio, Charles Merritt; First Congregational, Oak Park, Ill., Mary Alice Power; First Congregational, La Grange, Ill., Katherine Luhring, Alvin Keiser.

The Brahms was listed at: First

Baptist, Philadelphia, Pa., Earl Ness; as part of an extensive Brahms festival at First Presbyterian, St. Petersburg, Fla.; First Presbyterian, Wilmington, N. C., Fred Mauk and Eugene S. Mauney; Iowa State College, Ames, Robert M. McCowen and Marianne Webb; Chicago Symphony under Reiner with Margaret Hillis choir; Symphony choral society and Boise, Idaho, civic symphony, David A. Wehr.

The Verdi has had many "festival" performances and there are more coming up. It is particularly adapted to this kind of hearing. Examples were: Apollo Club and Chicago Symphony under Henry Veld; Prospect Presbyterian, Maplewood, N. J., Walter Hewitt.

The Mozart appeared less often. We noticed it at St. Bartholomew's New York City with Jack Ossewaarde directing.

The Durufé made several bulletins, notably Shadyside Presbyterian, Pittsburgh, Pa., James C. Hunter.

Among the narrative works the Passions, as always, were leaders and the Bach ones the most often heard. This seemed to be a St. John year but the St. Matthew had many of its traditional performances such as at St. Bartholomew's, New York City, under Jack Ossewaarde; at St. Stephen's, Philadelphia under John Henzel, and at Bryn Mawr, Pa. Presbyterian, Charles F. and Madelon Maclary.

Among St. John performances we heard only Richard Vikstrom's usual meticulous reading at Rockefeller Chapel, University of Chicago, but we saw listed Earl Ness' at First Baptist, Philadelphia and another in the same city's Church of the Holy Trinity with Frederick Royce conducting and Eugene Roan at the organ. The St. Luke Passion which may also be Bach was heard at the Front Street Presbyterian, Hamilton, Ohio, Robert Budesill.

Smaller Bach works were in ample supply. Bide with Us was directed by George Little at Montreal's Erskine and United Church, by Bob Whitley at St. Luke's, San Francisco and by Paul J. Siffer at Christ Church, Oyster Bay, to mention a few. The San Diego Bach society listed Jesu, Priceless Treasure as did Searle Wright at St. Paul's Chapel, Columbia University and Lloyd Pinkerton and Jack Ruhl at First Presbyterian, Fort Wayne, Ind. At Concordia College in the same city Christ Lay in the Bonds of Death was heard with Herbert Neuchterlein conducting and Victor Gebauer at the organ. George Powers directed God's Time Is Best at New York City's St. Mark's-in-the-Bouwerie.

There were dozens of Messiah performances, of course: St. Bartholomew's, New York City, Jack Ossewaarde; Oak Lawn and University Park Methodists, Dallas, Tex., Richard Howell, Robert Scoggin, Tissa Roberts; Old Stone Church, Cleveland, Ohio, W. William Wagner; Central Presbyterian, Jackson, Miss., Neal Smith; Ladue Chapel, St. Louis, Mo., Franklin Perkins; Church of the Covenant, Cleveland, Henry Fusner; First Presbyterian, Vineland, N. J., Walter D. Ross, Richard Bouchett; Tyler Place Presbyterian, St. Louis, Robert Glover.

A variety of Haydn works beside the old familiar Creation and Seasons is beginning to appear. Some of the masses

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are being heard in Protestant churches, such as the Theresa in B flat at Trinity Church, Swarthmore, Pa. with Robert Smart directing and William Whitehead at the organ, and the Nelson at Hyde Park Baptist, Chicago under Benet Penix' direction. The composer's Seven Last Words is also becoming known. We noticed that Frederick Marriott performed it at Central Methodist, Detroit.

Heinrich Schütz is a name growing more familiar these seasons. The San Diego Bach Society sang his Seven Words from the Cross this year and so did the Huntington, Pa. Community-College choir singing at Juniata College with William B. Merrel directing and Jack Rodland and Eleanor Banks as accompanists. And Henry Fusner listed it at the Church of the Covenant, Cleveland, David Hinshaw at St. Martin's Evangelical Lutheran, Austin, Tex., Edith Howell Clark at First Presbyterian, Atlanta, Mrs. Fred Baumgartner at Trinity Episcopal, Hamilton, Ohio and Mrs. Richard Joslyn at the same city's Zion Lutheran. Schütz' Psalm 84 was sung at Harvard University's Memorial Church (John Ferris, Lois Pardue) and at Concordia College, Fort Wayne, Ind. Herbert Neuchterlein conducted chorus and orchestra in Schütz' St. John's Passion with Victor Gebauer at the organ. The same choir sang Buxtehude's Psalm 118 and groups of motets and contemporary short choral works at St. Peter's Lutheran Church, Fort Wayne. Buxtehude's My Jesus Is My Lasting Joy was heard at First Methodist, Rochester, Minn. directed by Harold Sweitzer. Buxtehude's Jesu, Joy and Treasure appeared at St. Martin's Evangelical Lutheran, Austin, Tex., David Hinshaw and at Trinity Parish, Southport, Conn. where James Litton also included the solo cantata, Lord, in Thee Do I Trust.

A heretofore rare name of Marc Antoine Charpentier appeared much more frequently this year of the basis of two works: a Magnificat which Paul Bunjes directed at Concordia College, River Forest, Ill., to mention a good example, and a Mass in C minor which Clifford Clark directed at St. Luke's Chapel, Trinity Parish, New York City with Carolyn Hawkins at the organ.

A St. Matthew Passion by Victoria was directed by Marvin Peterson at First Methodist, Marysville, Ohio. The Schubert Mass in E flat was directed at St. Louis' Grace Methodist by Douglas Breitmayer with symphony players and Charles Heaton at the organ. George Powers listed the Vivaldi Gloria at St. Mark's-in-the-Bouwerie.

Leo Sowerby conducted his Forsaken of Man this year; this was formerly a Chicago tradition but one missing from St. James' Cathedral in recent years. Searle Wright also conducted the work at St. Paul's Chapel, Columbia University.

Other contemporary works were seen often: Martin Shaw's last big work, The Redeemer, was heard at St. Mark's Cathedral, Minneapolis, Minn., Gerald Bales, and at First Church of Christ, Congregational, Woodbridge, Conn.; Alec Rowley's The Garden and the Cross, First Congregational, Danbury, Conn. (Thomas Powell); David H. Williams' On the Passion of Christ; First Presbyterian, La Grange, Ill. (James Thomas) and at Incarnation Lutheran, Brooklyn, N. Y. (Richard A. Davis); his Lamb of God at Memorial Methodist, White Plains, N. Y. (William Hargrove); Roberta Bitgood's Job at Incarnation Lutheran, Brooklyn, N. Y. Charlotte Garden's new-old setting of the Eucharist music from Wagner's Parsifal was directed by Nellie Gordon Blasius at Central Presbyterian, Summit, N. J. These, of course, are just samplings.

The hardy perennials continue but by no means in the proportion observable only a few years ago. We doubt that Stainer's Crucifixion has as proportionately few hearings as our receipts indicate. But it appeared in some famed surroundings as St. Bartholomew's, New York City, at Madison Square Presby-

terian, San Antonio (Harry Currier) and at Saint Rest Church, Marshall, Tex. (William Best). Mr. Best also accompanied the Dubois Seven Last Words at Bishop College in Marshall with J. Harrison Wilson directing. Also in Texas the Randolph Air Force Base heard the work with SSgt. Edwin C. Breeze and A/3C Ernest Ford. William Wagner directed it at the Old Stone Church, Cleveland, Edward Eigenschenk at Second Presbyterian, Chicago and Frederick Black at First Methodist, Waterbury, Conn. It also continued a favorite in its original Latin in Roman Catholic churches. Gaul's Holy City was listed at the Presbyterian Church of Astoria, L. I. (Ralph Douglass), Gounod's Gallia at Grace Church, Oak Park, Ill. (Francis Aulbach) and Gaul's Ruth at Knox Presbyterian, St. Thomas, Ont. (Frederic Egener).

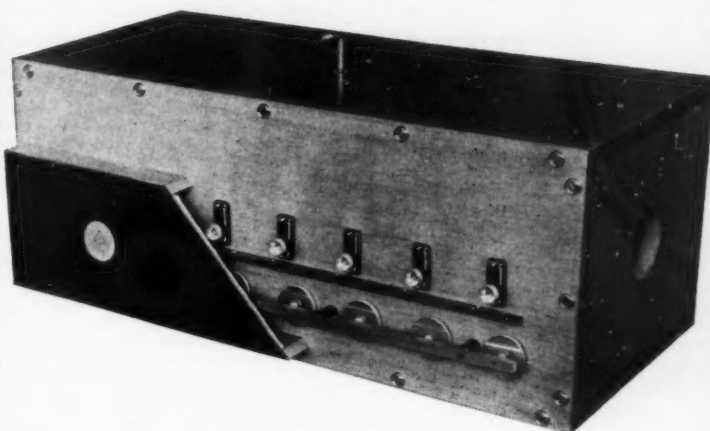
Many Easter programs of interest centered about shorter anthems. A few of those not otherwise mentioned in this summary are: First Methodist, Elizabeth City, N. C., Rodney Trueblood; Trinity Church, Altoona, Pa., Ruth M. Dilliard; Christ Church Cathedral, Houston, Tex., William Barnard; People's Church, East Lansing, Mich., Corliss R. Arnold; St. Andrew's, Wilmington, Del., Harrison Walker; First Baptist, Macon, Ga., W. Lee Wood and James R. Stone, Jr.; Westminster Presbyterian, Dayton, Ohio, Robert Stofer; First Baptist, Sacramento, Cal., James McKelvy, G. Leland Ralph.

Liturgical churches necessarily get a regretted slight in this kind of summary. We had many interesting bulletins from such churches as: the Cathedral of St. John the Evangelist, Spokane, Wash., where Oldroyd service music appeared at one service and Merbecke at another but the player of whose new organ is not mentioned on the Easter Bulletin; First Church, Oberlin, Ohio with a Litany of Days listed and with Robert Fountain directing and Larry Palmer at the organ; St. Philip's Church, Durham, N. C. where David Pizarro listed some very ancient music; St. John's Episcopal, York, Pa. Robert Zboray; St. Christopher's, Oak Park, Ill. William B. Knaus; St. John's Episcopal, Boulder, Colo., William R. Clendenin; Trinity Cathedral, Cleveland, Harry Gay; Emmanuel Church, Baltimore, where some Erickson music was heard; Christ Church Cathedral, St. Louis, Ronald Arnatt.

Organ music seemed to us much as usual, the same works as in the recent past appearing again and again. We are unable this year to assign particular organists to certain pieces. Suffice it to say that the Widor Toccata again came out first, with the Farnam Toccata a close second, the Franck Chorales and Finale in B flat nearly as frequent and these names again very usual: Bach (the Easter and Lenten chorales have overtaken the familiar Preludes and Toccatas), Dupré (Passion Symphony, Stations, Antiphons, Toccata on a Gregorian Theme), Mulet, Purcell and Clarke Trumpet Tunes, with and without trumpets in person or en chamade; Sowerby; Peeters; Huston Seven Words; Andriessen; Saint-Saëns; Boëllmann; Kark-Elert; Marcello (guess what!); O Filii by Willan, Dandrieu, Langlais and R. K. Biggs; Campra; Reubke. Sounds familiar, doesn't it?

The bulletins themselves were, we felt, not quite as beautiful either as last year or as at the more recent Christmas season. The churches themselves are not at all responsible for this; rather it is the publishers who prepare the folders. Not many churches can afford to design such lovely bulletins as a few great churches used, with color engravings of their distinguished windows or altars. Average churches must depend on mass-produced materials; if they are beautiful, everyone benefits. This situation explains the wide duplication of design: the "exceptional" ones become the most commonly used.

These bushels of bulletins provide us with what seems a never-ending job at this time of year but they always leave us encouraged too. Church music in America, we think, is in pretty good hands. — F.C.



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Programs of Organ Recitals of the Month

Arthur Poister, Syracuse, N.Y.—Richardson Auditorium, Southwestern College, Winfield, Kans., April 19: Suite in C major, Purcell; We All Believe in One True God, Father, From God Shall Naught Divide Me and Toccata in F major, Bach; Stations of the Cross 1, 8, 11 and 12, Dupré; Andante, Finale, Pièce Symphonique, Franck; Intermezzo and Allegro, Symphony 6, Widor.

Marywood College Students, Scranton, Pa.—College chapel, April 10: Joan Marie Wilkinson—Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Teresa Buzako—Allegro, Sonata in C minor, Guilman; Constance McDermott—Prelude and Fugue in G minor, Bach; Maureen Carr—Menuet, Suite Gothique, Boëllmann; Suzanne Chalone—Largo, Trio Sonata in E flat, Bach; Janice Feh—Toccata on Deo Gratias, Biggs; Rosemarie Martemucci—O Man, Bewail Thy Grievous Fall, Bach; Miriam De Antonio—Pièce Héroïque, Franck. Mary Grace Caggiano—Vom Himmel Hoch, Pachelbel; Christine Zipay—Christus Resurrexit, Ravanello; Mary Seimmarco—Gigue Fugue, Bach; Nanette Mouradian—Festival Postlude, Van Hulse; Marina La Belle—Menuet, Martini; Joan Linkwich—Glorious Things of Thee Are Spoken, Reger.

Margaret Rickard Scharf, Hastings, Neb.—Dedicatory recital on new Reuter organ, First Presbyterian Church, Baxter Springs, Kans., April 24: Trumpet Voluntary, Purcell; Allegro, Concerto in F, Op. 4, Handel; Toccata and Fugue in D minor, Bach; My Heart Is Filled with Longing, Brahms; Chorale in A minor, Franck; Sketch in F minor, Schumann; Requiescat in Pace, Sowerby; The Fountain, DeLamarter; The Rhythmic Trumpet, Bingham; Prelude and Fugue in G minor, Dupré; Thou Art the Rock, Mulet.

Glen C. Stewart, Maryville, Mo.—First Christian Church, April 11: Noël, Daquin; Prelude and Fugue in D major and Fugue in G major, Bach; As Jesus Stood Beside the Cross, Scheidt; O Sacred Head, Once Wounded, Kuhnau; From God Will Naught Divide Me, Krebs; Noël Languedocien, Guilman; Introduction and Passacaglia, Rheinberger; Carillon, Sowerby; Chorale in A minor, Franck.

Dr. Homer Whitford, Belmont, Mass.—McLean Hospital Chapel, May 3: Awake, Thou Wintry Earth and Sheep May Safely Graze, Bach; Gavotte and The Rejoicing, Handel; Pastorale, Les Preludes, Liszt; Prize Song, Die Meistersinger, Wagner; Romance, Debussy; Festival March, Tchaikovsky; In the Woods and The Bells, Whitford; By Waters Still, Lovelace; Song of Triumph, Talmadge.

Earl W. Miller, Plainview, Tex.—Wayland Baptist College Chapel, April 4: Trumpet Voluntary, Purcell; Prelude and Sarabande, Corelli; Gavotta, Sonata 12, Martini; Prelude and Fugue in F minor, Bach; Three Improvisations, Rowley; Dialogue sur les Mixtures, Langlais; Humoresque, The Primitive Organ, Yon; Pastorale, James; Rondo in G, Bull.

Russell Wichmann, Rochester, N.Y.—Eastman School of Music, Kilbourn Hall, student of David Craighead, March 31: Chorale 1, Sessions; Sonata, Noehren; Passacaglia and Fugue in D minor, Read; I am Sol Recedit Ignus, Simonds; O Save Us, Lord, Canning; Festival Music, Sowerby. Brass quartet and kettledrums assisted.

Burton R. Weaver, Dayton, Ohio—St. Paul's Episcopal Church, April 24: Heaven Is the Realm From Which I Come, Pachelbel; Chaconne in E minor, Buxtehude; Sleepers Awake, Come, Redeemer of Our Race, Prelude and Fugue in A minor, Prelude and Fugue in G major and Andante, Trio Sonata 4, Bach; Concerto 3, Handel.

Catherine M. Palmer, FRCO, Toronto, Ont.—For the Kitchener RCO Centre, St. Matthew's Church, March 21: We Thank Thee, Lord Jesus Christ, O Man, Bewail Thy Grievous Sin and Prelude and Fugue in B minor, Bach; Two Airs and Chaconne, Handel; Theme and Variations, Andriessen; Pastorale, Franck; Modale Suite, Peeters.

Charles Shaffer, Hollywood, Cal.—First Presbyterian Church, April 12: Stations of the Cross 1, 8, 11 and 12 and Cortège and Litany, Dupré; Chorale 2 in B minor, Franck; Prelude and Fugue in B minor, Bach. Lucile Fowler, contralto, assisted.

Andrew A. Benvie, Picton, Ont.—For the St. Lawrence River AGO Chapter, April 25, Grace United Church, Gananoque, Ont.: Ave Maria and Finale, Thilman; Larghetto, Handel; Voluntary, Stanley; Prelude and Fugue in F, Bach.

Alexander McCurdy, Philadelphia, Pa.—Trinity Parish, Southport, Conn., May 6. Organ numbers: Now Blessed Be Thou, Christ Jesus, Our Father Who Art in Heaven, I Call Unto Thee, Lord Jesus, Christ Lay in the Bonds of Death, O God Have Mercy and Prelude and Fugue in A minor, Bach; Sketch in F minor and Sketch in D flat, Schumann; O World I 'Een Must Leave Thee and A Lovely Rose Is Blooming, Brahms; He Remembering His Great Mercy and Glory Be to the Father, Dupré. Flora Greenwood, harpist, shared the program.

Harold C. O'Daniels, Binghamton, N.Y.—First Presbyterian Church, April 12: Psalm 19, Marcello; Trumpet Dialogue, Clérambault; Chaconne, Buxtehude; Jesu, Joy of Man's Desiring, Ich ruf' zu dir, Herr Jesus Christ and Prelude and Fugue in E minor, Bach. Christ Church, April 10: When on the Cross the Saviour Hung—Chorale and Six Preludes, Scheidt and Chorale Prelude, Bach. April 3: Passion Chorale—Reger, Buxtehude, Kuhnau, Walther, Bach and Brahms. March 27: Out of the Depths, I Cry to Thee—Scheidt, Zachau, Bach and Reger. March 20: Our Father—Fughetta, Krieger; Two Chorale Preludes, Bach; Chorale and Variation, Fugue and Finale, Symphony 6, Mendelssohn.

Santa Barbara, Cal. AGO Chapter Students—First Congregational Church, April 26: Virginia Ruhnau—O God, Thou Just God, Bach; Lorena Coffin—Our Father Who Art in Heaven, Bach; Glenda Douthitt—Toccata and Fugue in D minor, Bach; John Pagett—Chorale in A minor, Franck; Nan Block—Cibavit Eos, Titcomb and Adoro, Te Devote, Edmundson; Pat Ruark—Fantasia, Purvis; Colleen Trowbridge—Romanza, Purvis; Claire Guenther—Night, Jenkins; Penny Allison—Toccata, Widor.

Carl Sennema, Grand Rapids, Mich.—To open new Möller in First Presbyterian Church (stoplist Feb. 1959) May 1: Sinfonia: Now Thank We All Our God, O Gott, du frommer Gott und Toccata and Fugue in D minor, Bach; Cortège et Litanie, Dupré; Canzona, E. S. Barnes; Chorale in A minor, Franck; Canticle, Van Hulse; A Gothic Cathedral, Pratella-Weaver; Pavane, Elmore; The Squirrel, Weaver; Brother James' Air, Wright; Litanies, Alain.

James Strand, Redlands, Cal.—First Presbyterian Church, Feb. 14 for the Kern County AGO Chapter: Prelude, Fugue and Chaconne, Buxtehude; Mein Junges Leben hat ein End, Sweetinck; The Fifers, Dandrieu; Toccata in F major, Bach; Gargoyles, Edmundson; La Notte di Natale, Monnikendam; Herzlich tut mich verlangen and Es ist ein Ros' entsprungen, Brahms; Prelude and Fugue on B-A-C-H, Liszt.

Bill Bradley, Wichita, Kans.—University of Wichita senior recital, St. John's Episcopal Church, Wichita, May 9: Prelude and Fugue in A major, Selby; Noël with Variations, Balbastre; Andante, Sonata 1, K 61, Mozart; Passacaglia and Fugue in C minor, Bach; Air with Variations, Suite for Organ, Sowerby; Cortège et Litanie and Antiphon 3, Dupré; Thou Art the Rock, Mulet.

Sister M. Theophane, OSF, FAGO, PhD, Milwaukee, Wis.—St. Francis Seminary, April 3, for the Milwaukee AGO Chapter: Prelude and Fugue in F sharp minor, Buxtehude; When Jesus on the Cross was Found, Scheidt; Allegro, Concerto in A minor, Vivaldi-Bach; Stations of the Cross 1, 4, 9, 10, 11, 12, 13 and 14, Dupré; Arabesque for Flutes, Langlais; Concert Piece, Peeters.

Cecil Bolton, Lubbock, Tex.—Dedicatory recital, First Presbyterian Church, April 10: Trumpet Tune, Purcell; When Adam Fell, Homilius; Fugue in D major and All Men Are Mortal, Bach; Concert Variations and Song Without Words, Bonnet; Intermezzo, Callaerts; Rock of Ages, Hastings; Les Petite Cloches, Purvis; Arioso, Sowerby; Toccata in G, Dubois.

Nina Sackett, Eugene, Ore.—School of music auditorium, University of Oregon, April 13: Jesus Christ, Son of God the Father, The Old Year Now Hath Passed Away, Today Triumphs God's Son and Toccata and Fugue in D minor, Bach; The Celestial Banquet, Messiaen; Sonata 1, Hindemith; Pièce Héroïque, Franck.

Jay Lovins, Ottawa, Ill.—Christ Church, April 24: Ciacona in E minor, Buxtehude; Toccata and Fugue in F major, Bach; Fantasie in F minor, Mozart; Pastorale, Franck; Miniature, Langlais; Pastorale, Ronald Williams; Three Chorale Preludes, Garland Anderson.

Jerald Hamilton, Athens, Ohio—Helen Mauck Galbreath Chapel, Ohio University, April 10: Chaconne in E minor, Buxtehude; Have Mercy on Me, O Lord God, O Man, Thy Grievous Sin Bemoan and Lamb of God, Pure and Holy, Bach; O Sorrow Deep, Brahms; When on the Cross the Saviour Hung, Scheidt; Chorale in B minor, Franck. March 13: Rigaudon, Campra; Eclogue, Wagenaar; Chorale in A minor, Franck; Five Chorales, Schroeder; Passacaglia and Fugue in C minor, Bach.

Students of the Central Iowa Chapter—University Christian Church, Des Moines, April 4: G. Edward Ludlow—Te Deum, Langlais; Nancy Kennell—Variations on a Janniquin Theme, Alain; Shirley Scholten—Toccata, Monnikendam; Dottie Jo Sage—Le Banquet Celeste, Messiaen; Doris Nothnagel—Chorale 1, Sessions; Paul Andersen—The Shepherds, The Nativity, Messiaen; Sally Wilson—Litanies, Alain; Pat Whitmarsh—Meditation, Suite Medievale, Langlais; Lonnie Liggitt—Prelude in B major, Dupré; Marcia Langenberg—Dialogue for the Mixtures, Langlais; Nancy Clauson—Pageant, Sowerby.

Vanita Appleby Smith, Staunton, Va.—Emmanuel Church, April 3: Our Father Who Art in Heaven, My Heart Is Filled with Longing, Jesu, Priceless Treasure, I Call to Thee, Lord Jesus Christ and Final Chorus, St. Matthew Passion, Bach; Pange Lingua and Adoro Te Devote, Rowley; Herliebster Jesu, Brahms; Agnus Dei, Bingham; Chorale in G minor, Vierne; O Darkest Woe, Willan; Fantasie, Parry. Constance Cody King, soprano, assisted.

Betty Querqui Hughes, Elmira Heights, N.Y.—For the Elmira AGO Chapter, St. John's Episcopal Church, April 5: Pastorale and Magnificat Fugue, Pachelbel; Mein junges Leben hat ein End, Sweetinck; In dir ist Freude, Fugue a la Gigue and Prelude and Fugue in D major, Bach; Basse et Dessus de Trompette, Clérambault; Lass mich dein sein und bleiben, Strungk; Andante Religioso, Borodin; Toccata, Suite Gothique, Boëllmann.

George Y. Wilson, Bloomington, Ind.—For AGO Chapter, Trinity Lutheran Church, Ottaw, Ill. April 22: Prelude and Fugue in E major, Lübeck; Andantino and Minuet, Concerto 3, Soler; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; Three Grosses Orgelbüch Chorales, Pepping; Very Slowly, Sonatina, Sowerby; Scherzo, Symphony 5 and Carillon de Westminster, Vierne.

Lee Dettra, Norristown, Pa.—Calvary Baptist Church, April 11, student of Dr. Charles H. Finney, FAGO: Prelude in C minor, Christ Lay in Death's Embrace, O Sacred Head, Now Wounded and All Mankind Alike Must Die, Bach. Chorale in B minor, Franck; Lift Up Your Heads, Go to Dark Gethsemane and In the Cross of Christ, Bingham; Aria, Peeters; O Filii et Filiae, Farnam.

Donald Willing, Boston, Mass.—Duwain Hughes residence, San Angelo, Tex., April 1: Fantasie in G minor, Telemann; Toccata, Adagio and Fugue in C major and Sonata 1, Bach; Prelude, Fugue and Variation, Franck; Gigue, Arne; Sonata 1, Hindemith; Praise Ye the Lord, Light of Light, Enlighten Me O Sacred Head, Now Wounded and Thee, Holy Father, We Adore, Willing.

Marian Sue McElwee, Huntingdon, Pa.—Oller Hall, Juniata College, April 24: Prelude and Fugue in D major and In Death's Strong Grasp the Saviour Lay, Bach; Sketch in C minor, Schumann; O World I Must Leave Thee, two settings, Brahms; Tu Es Petra, Mulet; Harmonies du Soir, Karg-Elert; The Cuckoo, Purvis; Litanies, Alain.

Gladys Eve Sinclair, Louisville, Ky.—Bethlehem United Church of Christ, April 10: Te Deum Laudamus, Buxtehude; Gavotte and Flute Solo, Arne; Rondeau and Minuet and Saraband, Purcell; O Man Bewail Thy Grievous Fall, Bach; St. Vincent Meditation, Sowerby; Concerto in D minor, Bach-Vivaldi.

William R. Clendenin, PhD, Boulder, Colo.—St. John's Cathedral, Denver, April 10: Toccata and Fugue in D minor, Bach; Now Thank We All Our God, Bach-Fox; Sonata da Chiesa, Andriessen; Brother James' Air, Wright; Pièce Héroïque, Franck; Fugue, Honegger; Grand Choeur Dialogue, Gigout.

Virginia Cox, San Diego, Cal.—First Presbyterian Church, April 10: Toccata, Adagio and Fugue in C major, Oh Man, Bemoan Thy Grievous Sin, Bach; Chorale in B minor, Franck; Litanies, Alain; O Filii et Filiae, Van Hulse.

Programs of Organ Recitals of the Month

Donald McDonald, Montclair, N.J.—For the Peoria, Ill. AGO Chapter, St. Mary's Cathedral, March 13: Kyrie, God, Holy Spirit and Passacaglia and Fugue in C minor, Bach; Trio en Passacaille, Raison; Blessed Are Ye Faithful Souls and My Heart Is Filled with Longing, Brahms; Scherzo, Symphony 2, Vienne; Suite, Opus 5, Duruflé.

Students of Raymond J. Martin, Decatur, Ga.—Presser Hall, Agnes Scott College, April 11 for the Atlanta AGO Chapter: Charlotte Henderson—All Glory, Laud and Honor, Bach; Phyllis Cox—Blessed Is He that Cometh in the Name of the Lord, Couperin; Margaret Collins—Lift Up Your Heads, Ye Mighty Gates, Walcha; Florence Gaines—The Tumult in the Praetorium, de Maleingreau; Dinah McMillan—O Dearest Jesus, Pepping; Annette Smith—As Jesus Stood Beside the Cross, Bach; Eugenia Stovall—O Sacred Head Now Wounded, Buxtehude; Charmie Robinson—O Sacred Head Now Wounded, Kuhnau; Linda Jones—O Sacred Head now Wounded, Brahms; Ann McBride—In Paradisum, Mulet; Bonnie Meyer—Christ Is Arisen, Schroeder; Marguerite Dickert—Death and Resurrection, Langlais; Mary Anne Leslie—Christ Lay in Bonds of Death, Bach, April 3: Phyllis Cox—Sonata in A, Mendelssohn; Das alte Jahr vergangen ist and In dir ist Freude, Bach; Canzona, Langlais; Linda Jones—Auf meinen lieben Gott, Doles; Carillon, Sowerby; Chorale in A minor, Franck; Margaret Collins—Toccata and Fugue in F, Buxtehude; Vom Himmel hoch, da komm' ich her, Bach; Rhosymedre, Vaughan Williams; Chorale Prelude, Walcha.

Barbara Welch Halls, Seattle, Wash.—University of Washington graduate recital, student of Walter A. Eichinger, University Methodist Temple, April 5: Prelude and Fugue and Ciaconna, Pachelbel; Prelude and Fugue in G major, Bach; Concerto in B flat, Handel; Chorale in E major, Franck; Ich ruf zu dir, Herr Jesu Christ, Fröhlich soll mein Herze springen, Zu Bethlehem geboren und Mach hoch die Tür, die Tor macht weit, Walcha; Te Deum, Langlais.

Stephen Farrow, Evanston, Ill.—Northwestern University student recital, First Presbyterian Church, May 8: Agincourt Hymn, anonymous; Flute Solo, Arne; Baroque Prelude and Fantasia, Op. 34, Arnell; When Jesus Christ the Saviour Was Born of Mary, Dandrieu; Miniature, Langlais; Pièce Héroïque, Franck; Requiescat in Pace, Sowerby; We All Believe in One God, Come Now, Saviour of the Heathen and Toccata in F, Bach.

Margaret Brakel, Eugene, Ore.—University of Oregon student recital, First Congregational Church, May 1: Offertoire sur les Grand Jeux, Couperin; O Man, Bemoan Thy Grievous Sin, Lord, Jesus Christ, with Us Abide, In Thee Is Gladness and Prelude and Fugue in E flat, Bach; Chorale in B minor, Franck; Litanies, Alain; Sonata 4, Mendelssohn.

Charles Ore, Lincoln, Nebr.—Trinity Lutheran Church, March 20: Prelude, Fugue and Chaconne in C, Buxtehude; O Man, Bemoan Thy Grievous Fall, My Soul Doth Magnify the Lord and Sonata 1 in E flat, Bach; Sonata 1 in F, Mendelssohn; O Sacred Head, Peeters; O Dearest Jesus, Walcha; Fugue in G minor, Dupré.

Charles Wilson, New York City—Central Presbyterian Church, April 4: Concerto 4 in C major and O Gott du frommer Gott, Bach; Adagio, Fiocco; Flute Solo, Arne; The Nativity, Langlais; Allegro Risoluto, Symphony 2, Vienne; Ad Nos, Liszt.

Ray Pylant Ferguson, Oberlin, Ohio—St. John's Church, Fresno, Cal., April 3 and for the Sacramento, Cal. AGO Chapter, First Baptist Church, April 5: Prelude and Fugue in E major, Lübeck; Fantasie Chromatica, Sweelinck; Von Gott will ich nicht lassen, Jesus Christus unser Heiland, Wenn wir in höchsten Noten sein and Prelude and Fugue in G major, Bach; Prelude and Fugue in G minor, Dupré; Nun komm der Heiden Heiland, Distler; Outburst of Joy, Ascension Suite, Messiaen.

Eric G. Tennant, Sault Ste. Marie, Ont., Canada—St. Luke's Cathedral for the Sault Ste. Marie RCOO Branch, April 3: Rigaudon, Campra; Concerto 5, Handel; O Sacred Head Now Wounded and Our Father Who Art in Heaven, Buxtehude; Prelude and Fugue in B minor, Bach; Three Movements, Ave Maris Stella, Dupré; La Nativité du Seigneur, Langlais; Thou Art the Rock, Mulet. St. Andrew's United Church, March 20: Chorale 3 in A minor, Franck; Ut queant Laxis, deCabezon; Tiento de falsas, Cabanilles; Prelude and Fugue in E flat, Bach; A Folk Tune, Whitlock; Our Father, Who Art in Heaven and My Soul Doth Magnify the Lord, Dupré; Westminster Carillon, Vienne.

Wilford W. Nelson, Quincy, Ill.—St. John's Episcopal Cathedral, April 24: Canon duodecimi toni and Sonata, Gabrieli; Te Deum, anonymous; Toccata in E minor, Pachelbel; Trumpet Voluntary in D, Purcell; Nun bitten wir, Buxtehude; Sonata 2, Pezel; Prelude and Fugue in C minor, Bach; Chorale in A minor, Franck; Pastorale, Milhaud; Pasticcio, Langlais; Sehr Langsam, Sonata 1, Hindemith; O Filii et Filiae, Wilford Nelson; Poème Héroïque, Dupré. Brass and percussion assisted.

J. B. Herdman, Waterloo, Ont.—For the Kitchener RCOO Centre, St. Matthew's Church, March 28: Grand Jeu, Du Mage; How Brightly Shines the Morning Star, Armsdorff; O World, I Now Must Leave Thee, Walther; A Mighty Fortress Is Our God, Pachelbel; Aria, Peeters; Fantasie and Fugue on B-A-C-H, Liszt; Prelude in E flat, Bach; Romance Sans Paroles, Bonnet; The Modal Trumpet, Karam; Jesu, Dulcissime Memoria, Davies; Exultemus, Whitlock.

James Litton, Plainfield, N.J.—First Methodist Church, March 20; Grand Jeu, Du Mage; Prelude and Fugue in D major, Buxtehude; Prelude and Fugue in C minor and Fantasie in G major, Bach; Chorale in E major, Franck; Ah! Dearest Jesus, Blessed Ye Who Live in Faith Unswerving and O Sacred Head, Brahms; Carillon, Sowerby; Song of Peace and Pasticcio, Langlais; Homage to Perotin, Roberts.

Franklin E. Perkins, St. Louis, Mo.—Christ Church Cathedral, April 10: Prelude and Fugue in F sharp, Buxtehude; London Suite, Stanley-Chase; Mit Freud und Zart, Pepping; Ballade in the Phrygian Mode, Alain; Miniature, Langlais; Toccata, Villancico and Fugue, Ginastera.

F.R.C. Clarke, MusD, FCCO, Kingston Ont.—For the St. Lawrence River AGO Chapter, St. Andrew's Presbyterian Church, Gananoque, Ont., April 25: Trio Sonata 4 in E minor, Bach; Schmücke Dich, Walther; Fantasie in F major and F minor, K 504, Mozart.

Charlotte Henderson, Decatur, Ga.—Senior recital, student of Raymond J. Martin, Presser Hall, Agnes Scott College, March 1: Prelude and Fugue in B minor, Bach; Cortège, Dupré; Intermezzo, Symphony 6, Widor; Psalm 94 Sonata, Reubke.

Alexander Schreiner, PhD, FAGO, Salt Lake City, Utah—For the Alamo AGO Chapter, St. Mark's Episcopal Church, San Antonio, Tex., April 22: O Man Bemoan Thy Fearful Sin and Toccata, Adagio and Fugue in C major, Bach; Fantasie in A major, Franck; Star of Hope, R. K. Biggs; Chanson, Barnes; Fanfare, Sowerby; Meditation Religieuse, Mulet; Water Nymphs and Carillon de Westminster, Vienne; Prelude and Fugue in B major, Dupré.

Lawrence Moe, Berkeley, Cal.—Kresge auditorium, Massachusetts Institute of Technology, Cambridge, May 3, all Buxtehude program: Prelude and Fugue in F sharp minor; Mit Fried und Freud ich fahr dahin, Nun bitten wir den heiligen Geist, Nun komm der Heiden Heiland, Lobt Gott, ihr Christen allzugleich, Chaconne in E minor, Fugue in C major, Toccata and Fugue in D minor, Prelude and Fugue in G minor, Auf meinen lieben Gott, In dulci jubilo, Puer natus in Bethlehem, Wie schön leuchtet der Morgenstern, Prelude, Fugue and Chaconne in C major.

David Thorburn, Chicago—For the North Shore Chapter, St. Paul's United Church of Christ, May 1: Ciaconna, Buxtehude; Herzlich tut mich verlangen and O Welt, ich muss dich lassen, Walther; Prelude in E flat, Bach; Chorale in A minor, Franck; Procession, Arnatt; Chamber Sonatas for strings and organ 7, K 224, 8, K 225 and 1, K 245, Mozart; Air and Allegro Moderato, Concerto Grosso 21, concerto 5 in F and Concerto 4 in F, Handel. The Edgebrook Chamber Orchestra assisted.

Kathleen Dow, Altadena, Cal.—Hunter Mead residence, Pasadena, April 2 and 3: Prelude and Fugue in G minor, Buxtehude; Mein junges Leben hat ein End, Sweelinck; O Mench, bewein' dein' Sünde gross and Prelude and Fugue in D major, Bach; Partita for violin, viola and organ, Piston; Le Jardin Suspendu, Alain; Toccata and Fugue in D, Reger. Betty Bowen, violinist and Elizabeth Mayer, violist assisted.

Irene Robertson, Los Angeles, Cal.—For the Los Angeles AGO Chapter, St. Paul the Apostle Church, Westwood, April 4: Toccata and Ricercare Chromatico, Frescobaldi; Suite in Tone 2, d'Agincourt; My Inmost Heart Doth Yearn, Brahms; Kyrie Eleison, Reger; Deck Thyself, My Soul, with Gladness and O Lamb of God, Most Holy, Bach; Words 2, 4, and 7, Seven Words of Christ, Tournemire; Dies Irae, Simonds.

Mark Davis, Santa Fe, N.M.—Cristo Rey Church, March 27: Trumpet Tune and Air, Purcell; Variations, Martini; Largo, Veracini; Minuet, Mattheson; Prelude in B minor, Ich ruf' zu dir and O Haupt voll Blut und Wunden, Bach; Leonl. Bingham; Sh'ma Yisroel, Weinberger; Christ Dies on the Cross, Dupré; Carillon de Westminster, Vienne.

Bernard Arand, La Grange Park, Ill.—St. Louise de Marillac Church, April 10: Prelude in D, Clérambault, Soeur Monique, Couperin; Trumpet Tune, Purcell; Ave Maris Stella, Gaul; Rhosymedre, Vaughan Williams; Variations de Concert, Bonnet; Toccata and Fugue in D minor, Bach; Festival Toccata, Fletcher. The men's choir assisted.

Jerome Meachen, Waterbury, Conn.—Trinity Church, Southport, March 27: Gloria-ficus, Redford; Voluntary 1, Travers; O Sacred Head, Kirnberger, Brahms and Zechiel; Prelude and Fugue in B minor, Bach. Marie Meachen, soprano, shared the program.

John Weaver, New York City—First Lutheran Church, Altoona, Pa., April 28 for the Central Pennsylvania AGO Chapter: Introduction and Toccata in G major, Walond; Sleepers Wake! Jesu, Joy of Man's Desiring, Praise to the Lord, the Almighty and Fugue in D major, Bach; How Fair and How Pleasant Art Thou, Dupré; Scherzo, Symphony 2, Vienne; Toccata in G major, Weaver; Psalm 94 Sonata, Reubke.

Harry W. Gay, PhD, Cleveland, Ohio—Trinity Cathedral, April 6: Jesus Is Nailed to the Cross and Jesus Dies On the Cross, Dupré; I Thirst, Today Thou Shalt Be with Me in Paradise and It Is Finished, Tournemire. March 30: When in the Hour of Utmost Need and O God, Thou Holy God, Bach; I Cry to Thee, Lord Jesus Christ, Krebs. March 23: As Jesus Stood Beside the Cross, Scheidt; Symphony of the Passion, de Maleingreau; O Man, Bewail Thy Grievous Sin, Bach. March 16: Pièce Symphonique, Tournemire; Symphony of the Mystic Lamb, de Maleingreau.

Philip Gehring, Valparaiso, Ind.—For the Rhode Island AGO Chapter and Brown University, Providence, Sayles Hall, April 20: Echo Fantasie in A minor, Sweelinck; What God Ordains Is Always Good, Pachelbel; Canon in A flat, Schumann; Toccata, Adagio and Fugue in C, Bach; Chorale in B minor, Franck; Alas, and Did My Saviour Bleed, David's Lamentation and On Jordan's Stormy Bank, Gardner Read; Jesus Christ, Our Blessed Saviour, Distler.

Philip Baker, Los Angeles, Cal.—Eagle Rock United Presbyterian Church, March 27: First Kyrie, Couperin; Jig Fugue, Buxtehude; Fantasie in G major, My Heart Is Filled with Longing and Prelude and Fugue in G major, Bach; Evening in Venice and Bourée and Musette, Chenoweth; Fountain Reverie, Fletcher; Communion, Van Hulse; Abide with Me, Matthews; Sanctus, Mass 1, Benoit; Carillon, Vienne.

George Scharle, Los Angeles, Cal.—Eagle Rock United Presbyterian Church, April 24: Prelude and Fugue in C, Pastorale and Bourée, 'Cello Suite, Bach; Minuet 2, L'Arlesienne Suite, Bizet; Minuet and Dance, Orpheus, Gluck; Movement 1, Concerto in D, Mozart; Hymn to the Sun, Improptu, Moonlight and Toccata, Vienne. William Male, flutist, assisted.

Jack Rodland, Tyrone, Pa.—Redeemer's Church, Littlestown March 31: Allegro, Concerto in F major, Opus 4, Handel; Toccata in D minor, Bach; Chorale in B minor, Franck; Fantasie in F minor, K 594, Mozart; O Sacred Head Now Wounded, Brahms; Supplication, Purvis; Dialogue for the Mixture Stops, Langlais. Joan Fyock, soprano, assisted.

Wayne Lenke, Columbus, Ohio—Ohio State University student recital, Trinity Episcopal Church, April 3: Mein junges Leben hat ein End, Sweelinck; Wenn wir in Höchsten Nöthen sein and Prelude and Fugue in E minor, Bach; Prelude, Fugue and Variation, Franck; Kleine Preludien und Intermezzi, Schroeder; Chorale and Toccata, Monnikendam.

Philip Stanley, Winston-Salem, N.C.—Student of John Mueller, Old Chapel, Salem College, April 3: Fantasie in Echo Style, Sweelinck; To Shepherds, as They Watched by Night, O Man, Bewail Thy Grievous Fall, In Thee Is Gladness and Prelude and Fugue in D minor, Bach; Sonata 3, Hindemith; Pièce Héroïque, Franck.



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Programs of Organ Recitals of the Month

Virgil Fox, New York City—First Methodist Church, Carbondale, Ill. for the Southern Illinois AGO Chapter, April 24: Prelude and Fugue in B minor and Trio Sonata 6, Bach; Fantasia in F minor, Mozart; Chorale in E major, Franck; Toccata, Suite, Opus 5, Durufé; Giga, Bossi; Londonderry Air, traditional; Toccata, Suite Gothique, Böellmann.

Frederick G. James, Sault Ste. Marie, Ont., Canada—St. Andrew's United Church for the Sault Ste. Marie RCOO Branch, March 27: Concerto 4 in B flat, Walther; Voluntary in E minor, Stanley; Suite for a Musical Clock, Handel; Toccata and Fugue in F, Buxtehude; Hornpipe, Ostinato and Allegro Gioioso, Cook; Chorale, Sonata 2, Arnell; To God on High Alone Be Praise, My Heart Is Ever Yearning, Dearest Jesus, We Are Thine and Fugue in G minor, Bach. St. Luke's Cathedral, March 13: Parvita in D minor, Pasquini; Lenten Chorale Preludes, Orgelbüchlein, Bach; Concerto 3 in B minor, Walther; Divertissement, Arabesque and Carillon, Vienne; Psalm 23, Howells; Minuet, Suite 2, France; Now Thank We All Our God, From Depths of Woe I Cry to Thee and A Mighty Fortress Is Our God, Peeters.

Lawrence R. Walker, Santa Barbara, Cal.—Sponsored by Westmont College, student of Dr. C. Harold Einecke, Carpinteria Community Church, May 1: Korale and Adagio, Modale Suite, Peeters; Fugue in E flat, Vater unser im Himmelreich and Herzlich tut mich verlangen, Bach; Mein junges Leben hat ein End, Sweetinck; When Adam Fell, Homilius; Sonata 2, Hindemith; Fancy and Voluntary, Tomkins; Fairest Lord Jesus, Schroeder; Prayer for Peace, Purvis; Fanfare, Thomson.

Warren Hutton, University, Ala.—Cadek Hall, University of Alabama, March 8: Cláusulas on Tone 8, Santa Maria; Obra de Octavo Tono Alto, de Heredia; Aria aus dem Hexachordum Apollinis, Pachelbel; From God Shall Naught Divide Me, Lord Jesus Christ, Be Present Now, When in the Hour of Utmost Need and Prelude and Fugue in A minor, Bach; Sketch in F minor, Canon in B major and Canon in B minor, Schumann; Communion and Te Deum, Langlais.

Cecelia Heins, Red Springs, N.C.—Flora MacDonald College student recital, student of John E. Williams, April 29: Toccata in E minor, Lord Jesus Christ, I Think of Thee, From Heaven on High to Earth I Come and Prelude, Fugue and Chaconne, Pachelbel; Prelude and Fugue in D major, Bach; Outburst of Joy, Messiaen; Brother James' Air, Wright; Psalm 94 Sonata, Reubke.

Willis Bodine, Gainesville, Fla.—University of Florida auditorium, April 12: Prelude and Fugue in E flat major, Das alte Jahr vergangen ist, Sonata 1 in E flat and Prelude and Fugue in B minor, Bach; Rhosymedre, Vaughan Williams; Es ist ein Ros entsprungen and Schmückte dich, O liebe Seele, Brahms; Psalm 94 Sonata, Reubke.

William T. Bradley, Tryon, N.C.—Church of the Holy Cross, April 10: Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; O Blessed Jesus, How Hast Thou Suffered, Deck Thyself with Gladness, O My Soul and My Heart Is Filled with Longing, Brahms; Toccata, Sowerby; Virginia L. Bradley, soprano, shared the program.

Students of William Best, Marshall, Tex.—J. S. Clark Junior High School, April 22: James Larry Wade, Varon Moch and Janette Smith. Prelude and Fugue in C major and Prelude and Fugue in F major, Bach; Andante, Sonata in A, Mendelssohn; Meditation, Becker; Festival March, Handel; Fantasia, Stainer; Trio, Carl.

Phillip Steinhaus, Bloomfield Hills, Mich.—Kirk in the Hills, April 3: Suite de Deuxième Ton, Clérambault; An Wasserflüssen Babylon, Valet will ich dir geben and Fantasia and Fugue in G minor, Bach; Suite Breve, Langlais; The Rhythmic Trumpet, Bingham; Carillon de Westminster, Vienne.

Grady Wilson, Ann Arbor, Mich.—W. W. Kellogg Auditorium, Battle Creek, April 11: Grand Jeu, du Mage; Nun Komm, der Heiden Heiland and Fugue in E flat, Bach; Requiescat en Pace, Sowerby; Hymn d'action de Graces, Langlais; Prelude and Fugue in G minor, Dupré; Psalm 94 Sonata, Reubke.

Max H. Yount, Oberlin, Ohio—For the Kitchener, Ont. RCOO Centre, St. Matthew's Church, April 4: Fantasia Chromatica, Sweetinck; Organ Mass for Parish Use, Couperin; Trio Sonata 6 in G major and Fugue in E flat, Bach; Fantasia in F, Mozart; Chorale in B minor, Franck.

Nita Akin, Wichita Falls, Tex.—For the Milwaukee, Wis. AGO Chapter, Ascension Lutheran Church, April 24: Fanfare in C, Purcell; In Thee Is Gladness, Oh God Have Mercy and Trumpet Fugue, Bach; Ronde Française, Böellmann; I Am Black but Comely, Dupré; Allegro Cantabile, Widor; Chorale in A minor, Franck; East Wind and West Wind, Rowley; Joyeux Noël, Van Hulse; Abide with Us, Weinberger; Prelude and Fugue on B-A-C-H, Liszt.

Southwest Michigan AGO Chapter Students—First Reformed Church, Kalamazoo, May 2: Gary Forslett—Prelude and Fugue in G minor, Brahms; Prelude and Fuguetta, Roussel. First Congregational Church: Gordon Whitcomb—My Jesus, Who Calls Me, Brahms; Ricercar, Pachelbel; Lee Felton—Trumpet Dialogue, Clérambault; Seelen Bräutigam, Elmore. First Church of Christ Scientist: Judith Fairbrother—Little Fugue in F minor and We All Believe in One God, Bach; Fantasia in F sharp minor, Lübeck. First Presbyterian Church: Albert Smith—Excerpts, Seven Last Words of Christ, Huston; David Hatfield—Toccata and Fugue in D minor, Bach.

Students of Irving D. Bartley, FAGO, Manchester, N.H.—For the New Hampshire AGO Chapter, St. Anthony's Church, March 13: Joan Hofer—Prelude and Fugue in C, Bach; Prayer and Faith, Van Hulse. Carolyn Leland—In Thee Is Gladness and I Call to Thee, Lord Jesus Christ, Bach; Paeon Exultant, Smith. Geraldine King—Rhosymedre, Vaughan Williams; Pièce Héroïque, Franck. Albert Gerken—Canon in B minor, Schumann; Chorale 3 in A minor, Franck; Festival Toccata, Fletcher.

Douglas L. Rafter, AAGO, Boston, Mass.—For the New Hampshire AGO Chapter, First Congregational Church, April 4: Marche Religieuse, Gullmant; Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Meditation, Sturges; Sketch in F minor and Sketch in D flat, Schumann; Finlandia, Sibelius; The Bells of St. Anne de Beaupre, Russell; Rustic March, Boex; Evening Song, Johnston; Romance sans Paroles, Bonnet; Toccata, Symphony 5, Widor.

Henry von Hasseln, Anderson, S.C.—First Presbyterian Church, April 10, dedicatory recital on the Möller organ described in the July, 1958 issue: Sonata in D flat, Rheinberger; The Trophy, Couperin; The Fifers, Dandreu; Prelude on a Theme by Gibbons, Willan; Toccata and Fugue in D minor, Bach; Dreams, McAmis; Flute Solo, Arne; Londonderry Air, arr. Coke-Jephcott; Chorale in A minor, Franck.

Evelyn Elizabeth Hancock, Rock Hill, S. C.—Winthrop College junior recital, student of Mary Elizabeth Dunlap, college auditorium, April 24: Wachet auf, ruft uns die Stimme and Meine seele erhebt den Herren and Fantasia and Fugue in G minor, Bach; Chorale in A minor, Franck; Litanies, Alain; Brother James' Air, Wright; Rhumba, Elmore.

Dr. Ejnar Krantz, South Bend, Ind.—First Presbyterian Church, April 24: Prelude and Fugue in F major, Christ, Our Lord, to Jordan Came, Buxtehude; Toccata and Fugue in F and Adorn Thyself, Dear Soul, Bach; Praise the Lord, O My Soul, Karg-Elert; Darwall, Thimman; Belgian Mother's Song, Benoit; Variations de Concert, Op. 1, Bonnet.

Carlene Neihart, Kansas City, Mo.—St. Andrew's Episcopal Church, March 20: Prelude and Fugue in G minor, Buxtehude; The Musical Clocks, Hadyn; Come Sweetest Death, Come, Blessed Rest and Prelude and Fugue in D major, Bach; Kleine Preludien und Intermezzi, Schroeder; Gwalshma, Purvis; Carillon, Roberts; Modale Suite, Peeters.

Julia Mary Stone, Wichita, Kans.—St. Mary's Cathedral, April 24, University of Wichita senior recital: Concerto 3, Walther; Chaconne in E minor and Puer natus in Bethlehem, Buxtehude; Fantasia and Fugue in G minor, Bach; Passacaglia and Fugue, Peeters; He Remembering His Mercy, Dupré; Finale, Symphony 3, Vienne.

Elizabeth Thompson, Greensboro, N. C.—Greensboro College senior recital, student of Harold G. Andrews, Jr., Odel Memorial Auditorium, April 22: Prelude and Fugue in G minor, Buxtehude; Prelude and Fugue in A minor, Bach; Sonata 3, Hindemith; Fantasia in A, Franck; Esquisses Byzantines, Mulet.

Richard M. Peek, Charlotte, N.C.—St. Stephen's Church, Goldsboro, March 14: Introduction and Toccata, Walond; Trio Sonata in E flat and Fugue in G, Bach; Prelude, Fugue and Variation, Franck; Sonata 2, Hindemith; Fairest Lord Jesus, Schroeder; Toccata, Monnikendam.

Finn Vidar, Copenhagen, Denmark—For the Westchester AGO Chapter, St. Mark's Church, Mount Kisco, N.Y., May 1: Dialogue in C, Marchand; Suite du Deuxieme Ton, Clérambault; Prelude and Fugue in D major, Canzonetta in E minor and Toccata in F, Buxtehude; Meinen Jesum lass ich nicht, Walther; Prelude and Fugue in A major and Prelude and Fugue in B minor, Bach.

Gerhard R. Bunge, AAGO, Hudson, Ia.—For the Constituting convention of the American Lutheran Church, Municipal Auditorium, Minneapolis, Minn., April 22 and 23: Grand Chorus and Sonata in C minor, Gullmant; Prelude and Fugue in E flat, Toccata in F, Jesu, Joy of Man's Desiring and O Sacred Head, Bach; Pièce Héroïque, Franck; Sonata 3, Mendelssohn; Festival Toccata, Fletcher; A Mighty Fortress, Otis-Bunge; Trumpet Prelude, Purcell; Beautiful Saviour, Bunge; Praise to the Lord, Radecke; Arioso, Rogers.

Charles Huddleston Heaton, St. Louis, Mo.—For the Southern Illinois AGO Chapter, May 20 and at the Annie Merner Chapel, MacMurray College, Jacksonville, Ill., May 2: Toccata, Muffat; Soeur Monique, Couperin; Movement 1, Sonata 5 in C major, Bach; Den die Hirten lobten sehr, Zu Bethlehem geboren und Gelobet seist du, Jesu Christ, Walcha; Fantasia in F minor, Mozart; Roulade, Bingham; Elegy, Peeters; God Among Us, Messiaen.

Harvard-Radcliffe Organ Society members, Cambridge, Mass.—Memorial Church, Harvard University, April 24: Marion Whitney—Fantasia and Fugue in G minor, Bach; Ronald Coons—Messe pour les Paroisses, Couperin; Roy Knight—Fugue in C, Buxtehude; Christopher King—Chorale in A minor, Franck; Catherine West—Sonata 2, Hindemith; Jane Bowers—Chant de Paix, Neuf Pieces, Langlais; Richard Hicks—Litanies, Alain.

William Clendenin, Boulder, Colo.—St. John's Episcopal Cathedral, Denver, April 10: Toccata and Fugue in D minor, Bach; Now Thank We All Our God, Bach-Fox; Sonata da Chiesa, Andriessen; Brother James' Air, Wright; Pièce Héroïque, Franck; Fugue, Honegger; Grand Choeur Dialogue, Gigout.

Christopher John Macie, Sacramento, Cal.—Student of G. Leland Ralph, First Baptist Church, May 6: Trumpet Tune, Purcell; Adagio, K 356, Mozart; My Heart Is Filled with Longing, Rejoice Now, Christian Souls and Prelude and Fugue in D major, Bach; Fantasia in A major, Franck; Gigue, Karam; Christ ist erstanden, Purvis.

Robert C. Wells, Olean, N. Y.—St. Stephen's Episcopal Church, May 1: Te Deum Laudamus and We Now Implore God, the Holy Ghost, Buxtehude; Our Father, Who Art in Heaven, In dulci jubilo, Come, Saviour of the Nations and Fugue in E flat, Bach; Liturgical Improvisation, Oldroyd; Air and Variation, Thimman; Festival Fanfare, Wolff.

D'Alton McLaughlin, Toronto, Ont.—Yorkminster Baptist Church April 24: Toccata and Fugue in F minor, Noble; My Soul Doth Magnify the Lord and Bide with Us, Bach; Jesus, Bread of Life, I Pray Thee, Karg-Elert; Woodland Idyl, Clokey; St. Francis Preaching to the Birds, Liszt-Saint-Saëns; Gwalchmai, Purvis.

Wallace Dunn, Wichita, Kans.—Plymouth Congregational Church, May 1: Concerto 3, Walther; Flute Solo, Arne; A Trumpet Minuet, Hollins; Adeste Fideles, Adams; Toccata, Adagio and Fugue in C, Bach; Chorale 3 in A minor, Franck; Elegie, Peeters; Green-sleeves and Brother James' Air, Wright; God Among Us, Messiaen.

Ronald E. Dean, Austin, Tex.—Recital hall, University of Texas, April 12: Prelude and Fugue in F minor, Bach; Fantasia in Echo Style, Sweetinck; Three Chorale Preludes, Sessions; Sonata, Krenek; Fugue in A flat minor, Brahms; The Reed-Grown Waters, Karg-Elert; Festival Voluntary, Diemer.

Elizabeth Whisenant, Greensboro, N.C.—Senior recital, student of Harold G. Andrews, Jr., Odel auditorium, Greensboro College, April 8: Prelude and Fugue in F major, Buxtehude; Toccata, Adagio and Fugue in C major, Bach; Suite Breve, Langlais; Chorale in E major, Franck.

Robert Lynn, AAGO, Meadville, Pa.—Washington, D.C. Cathedral, April 3: Prelude in E flat major, Leyding; Warium be-trübt du dich, mein Herz, Scheidt; Com-motio, Nielsen.

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FRED B. BINCKES



FRED B. BINCKES assumes the post of organist-choirmaster at the First Presbyterian Church, Gary, Ind., on July 1. A graduate of Oberlin Conservatory where he studied organ with Leo Holden and Fenner Douglass, he did graduate work at Syracuse University where he studied organ with Arthur Poister and Will O. Headlee. He was formerly organist-choirmaster of St. Peter's Church, Cazenovia, N. Y.

At the Gary Church he succeeds Robert Penn who began serving First Presbyterian Church, Indianapolis April 24.

CHURCH HONORS ELEANOR STANTON'S ANNIVERSARY

Eleanor (Mrs. Harold) Stanton was honored on the twenty-fifth anniversary as organist and choir director of the Turn of River Presbyterian Church, Stamford, Conn.

After a Sunday morning service Mrs. Stanton was given twenty-five red roses and several gold charms for her charm bracelet with special significance for the occasion. At a coffee hour in her honor letters from former ministers were read.

Mrs. Stanton is a member and former secretary of the Stamford AGO Chapter. She studies with Alan Bucher.

MAYBEE ARRANGES LENTEN SERIES FOR KINGSTON, ONT.

A series of choral recitals in Lent at St. George's Cathedral, Kingston, Ont. was arranged by the organist and master of the choristers, George N. Maybee. The Cecilian Consort sang Tallis' Lamentation of Jeremiah and Palestrina's Stabat Mater March 13; the Trinity College choir of Toronto directed by John Sidgwick sang Schütz' St. Matthew Passion March 27 and the Cathedral choir sang Nicholson's Saviour of the World April 10.

THE EASTMAN School of Music, Rochester, N.Y. will conduct its fourth music library workshop Aug. 1 - 5.

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The Rayne Memorial Methodist Church, New Orleans, La. has ordered a new three-manual, forty-eight-rank Aeolian-Skinner organ.

Established soon after the Civil War, the church's present edifice was built in 1875 in an area bordering the city's "Garden District." The challenge of the modern era is being met with an expansion program to include a new educational plant, remodeling of old facilities and the establishment of a dynamic music program.

The organ will be installed in chambers on each side of the chancel with the great and sections of the pedal functionally exposed.

Negotiations for Aeolian-Skinner were handled by T. J. Williams and Son, New Orleans representatives. The specification was drawn up by Roy Perry, Kilgore, Tex. in collaboration with Richard Waggoner, AAGO, organist-choirmaster.

The stoplist:

GREAT

Principal, 8 ft., 61 pipes
Holzbordun, 8 ft., 61 pipes
Octav, 4 ft., 61 pipes
Traversflöte, 4 ft., 61 pipes
Hellspeife, 2 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Mixture, 4 - 5 ranks, 281 pipes
Scharff, 4 ranks, 244 pipes
Chimes

SWELL

Contra Viola, 16 ft., 12 pipes
Rohrflöte, 8 ft., 68 pipes
Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 68 pipes
Prestant, 4 ft., 68 pipes
Spillflöte, 4 ft., 68 pipes
Octavin, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Cromorne, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 4 ft., 68 pipes
Tremulant

CHOIR

Spitzviol, 8 ft., 68 pipes
Gedecktpommer, 8 ft., 68 pipes
Flute Celeste, 8 ft., 2 ranks, 124 pipes
Gemshorn, 4 ft., 68 pipes
Prinzipal, 2 ft., 61 pipes
Nasat, 1½ ft., 61 pipes
Oktav, 1 ft., 61 pipes
Zymbel, 4 ranks, 244 pipes
English Horn, 8 ft., 68 pipes
Vox Humana, 8 ft., 68 pipes
Trumpet Royale, 8 ft., 68 pipes
(unenclosed)
Tremulant

PEDAL

Resultant Bass, 32 ft.
Prinzipal, 16 ft., 32 pipes
Bordun, 16 ft., 12 pipes
Contra Viola, 16 ft.
Oktav, 8 ft., 12 pipes
Bordun, 8 ft.
Viola, 8 ft.
Choralbass, 4 ft., 12 pipes
Flute Bouchee, 4 ft., 32 pipes
Fourniture, 3 ranks, 96 pipes
Bombarde, 16 ft., 32 pipes
Cromorne, 16 ft.
Trompette, 8 ft., 12 pipes
Cromorne, 8 ft.
Clairon, 4 ft., 12 pipes
Cromorne, 4 ft.

THE TENNESSEE Tech choir from the Polytechnic Institute at Cookeville sang a program of Lenten music April 6 at the McKendree Methodist Church, Nashville. Walter Wade directed and James Winfree was organist.

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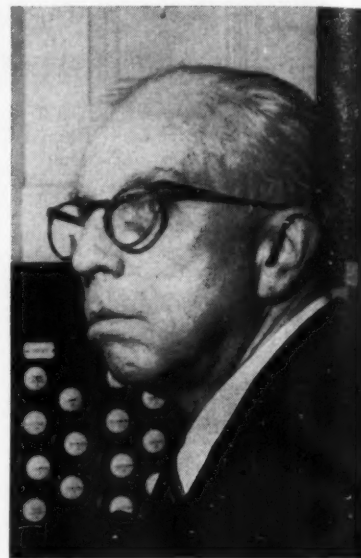
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L. BURDETTE HAWLEY



L. BURDETTE HAWLEY retired May 1 from his post as organist of the South Congregational Church, Hartford, Conn. after forty-two years of service.

A pupil of W. H. Allen, William C. Hammond, Will Macfarlane and R. Huntington Woodman, Mr. Hawley began his career as a church musician at the age of 15. He served several churches in the Hartford area before he began his tenure at South Church in 1918.

BACH FESTIVAL IN CARMEL IN JULY IS 23RD OF SERIES

The twenty-third season of the Carmel, Cal. Bach festival will take place July 18 - 24. Among the events are the medieval Play of Daniel, organ recitals by Ludwig Altman, "a Baroque Christmas" with Magnificats by Victoria, Schütz and Bach, and two concerts of music by Bach contemporaries.

A long list of guest soloists, lectures, symposiums and seminars are additional attractions.

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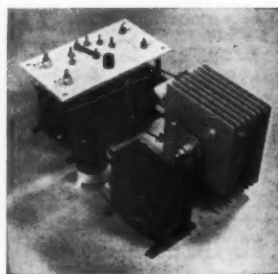
The third May festival at the Westminster Presbyterian Church, Dayton, Ohio the weekend of May 1 featured Vaughan Williams' Serenade to Music and Robin Milford's oratorio, Pilgrim's Progress. Robert Stofer, organist and choirmaster, conducted. Lectures, a religious drama and an art exhibit also were events of the two-day festival.

AN ORATORIO, a play and an opera with sacred themes will be performed at the time of the Eucharistic World Congress in Munich, Germany July 31 - Aug. 7: J. H. Reginald Dixon's Panis Vitae (premiere), Paul Claudel's Mittagssende and Arthur Honegger's Joan of Arc at the Stake.

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FEATURES

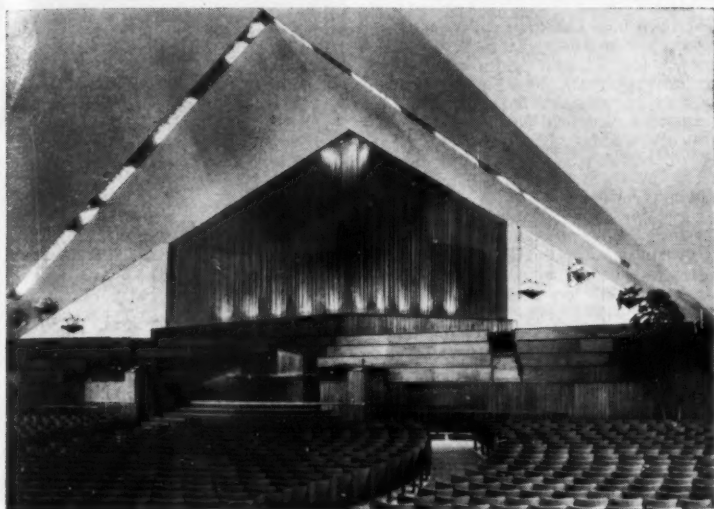
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The opening concert April 7 featured Virgil Fox at the organ and a Baroque chamber group directed by Alfredo An-

tonini of CBS and the Tampa symphony. The choir was heard in Haydn's The Heavens Are Telling and Bach's Jesu, Joy of Man's Desiring. Among the ensemble numbers in which Mr. Fox and the chamber group combined were: Allegro Moderato, Handel; Concerto in D, Bach; La Primavera, Vivaldi. Mr. Fox and the ensemble were also heard separately, Mr. Fox in: Now Thank We All Our God, Bach; Chorale in E, Franck; Gigue, Bossi; Londonderry Air, Traditional; Toccata, Duruflé.

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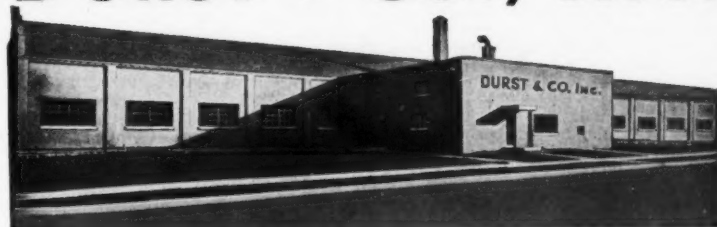
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CHRISTIANSSEN WORK GIVEN AT LUTHERAN CONVENTION

Choirs of nine Lutheran colleges joined in the Minneapolis, Minn. auditorium April 25 for the first performance of a new festival cantata, *Una Sancta*, written especially for the constituting convention of the new American Lutheran Church. The work was heard by a capacity audience of 10,000 plus an overflow crowd listening by wired sound in nearby Central Lutheran Church.

Scored for choir, baritone soloist, narrator and band accompaniment, the cantata made use of the St. Olaf college band assisted by players from Concordia College and by Kathryn Ulvildsen Moen, organist.

Paul Christiansen was commissioned to write this major work for the event.

CHURCHES IN TWO STATES RECIPROCATING CONCERTS

Choirs of the Trinity Lutheran Church, St. Joseph, Mich. and of St. John Lutheran, Forest Park, Ill. completed their reciprocal concerts March 20 when the Michigan group shared a program at the Illinois church, each choir singing separate groups and then combining. Walter L. Pelz was at the organ.

THE UNIVERSITY of Wisconsin school of music sponsored a mammoth choral festival May 15 involving the university chorus, the a cappella choir, the women's chorus, the men's glee club, the symphony orchestra Adele Addison, Ara Berberian and Robert Shaw as conductor.

TRUDY KIEVIT



TRUDY KIEVIT has been awarded a Fulbright grant to study organ in Amsterdam, The Netherlands. She will enroll in the conservatory of Amsterdam and study with Albert de Klerk. Miss Kievit was graduated from Calvin College, Grand Rapids, Mich. June 1 and has been an organ student of Howard Slenk for three years. She has previously studied with Marilyn Mason and John Hamersma. While attending college she was accompanist for the a cappella choir. She played a recital of French organ music May 12 for the French Society of Michigan.

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WANTED—PIPE ORGAN SERVICE MEN to operate own business. Excellent opportunities exist for those qualified in three key California areas. For details write, Eugene E. Poole, 165 Lakewood Road, Walnut Creek, Cal.

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WANTED—CAPABLE SALES REPRESENTATIVE for large eastern organ manufacturer. Give experience, age, education and references. Address F-2, THE DIAPASON.

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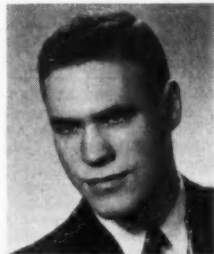
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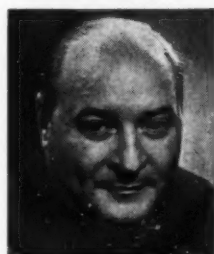
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